

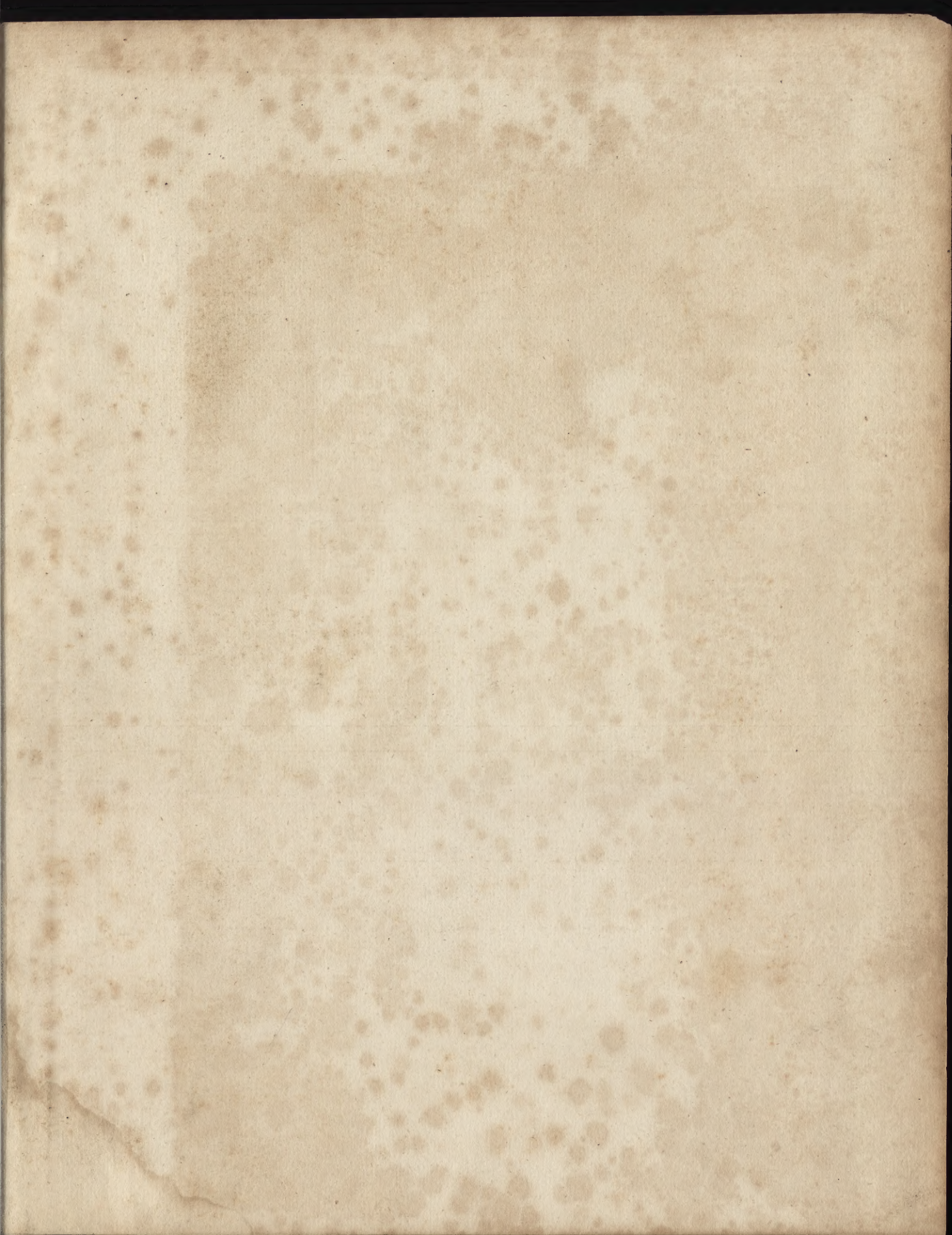
(STOWE)

\$150.

Martin B. Archer

Reading, July 18th - 1942
(Lakeview.)

E. K. Waterhouse





Drawn & Engraved by T. Molland, Livingdon Street, Westminster.

SOUTH EAST OF GARDEN FRONT OF STOWE HOUSE.

Published July 17 1797, by J. Soley, Buckingham.

S T O W E.



A

DESCRIPTION

OF THE

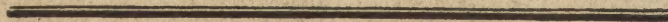
HOUSE AND GARDENS

OF THE

MOST NOBLE AND PUISSANT PRINCE,

**RICHARD GRENVILLE NUGENT
CHANDOS TEMPLE,**

Marquess of Buckingham.



BUCKINGHAM;

PRINTED AND SOLD BY J. SEELEY:

SOLD ALSO BY L. B. SEELEY, 169, FLEET-STREET, LONDON.



1817.

W. & A. N.

DESCRIPTION

HOUSE AND GARDENS

AT HENDON, MIDDLESEX

DESIGNED BY J. N. P. N.

PRINTED BY J. N. P. N. LONDON

TO THE LATE EARL TEMPLE,

ON GARDENING.

BY commerce, Albion, and by arms refin'd,
Sought for the charms of Art and Nature join'd ;
Along the banks of her own Thames she stray'd,
Where the gay sisters of the waters play'd ;
In many a soft meander wildly rov'd,
And grac'd the meadows which their stream improv'd.
She mark'd romantic Windsor's warlike pride,
To Learning's peaceful seat so near ally'd ;
Where TEMPLE's bosom early sigh'd for praise,
Struck with the inspiring fame of ancient days ;
She came where silver Thames and Isis bright,
Their friendly treasures in one stream unite :
Where princes, prelates, fir'd with patriot views,
By gen'rous gifts invited ev'ry muse ;
Where ev'ry muse her grateful tribute brought,
And Virtue practis'd what sound Learning taught :
At length her longing eyes and hallow'd feet
Reach'd verdant STOWE's magnificent retreat,
Where fame and truth had promis'd, she should find
Scenes to improve and please her curious mind :
Each step invention, elegance display'd,
Such, as when Churchill woos the Aonian maid,
And joins in easy graceful negligence,
Th' harmonious powers of verse, with sterling sense :
Such, as when Poussin's or Albano's hand,
On glowing canvass the rich landscape plann'd,
And classic genius strove by mimic art,
Thro' the admiring eye to reach the heart.

Amidst the wonders of each striking scene,
 High on the summit of a sloping green,
 A solemn Temple, in proportion true,
 Magnificently simple, courts the view;
 CONCORD and VICTORY with pride proclaim
 This mansion sacred to Britannia's fame,
 Whose form * majestic from all hands receives
 The various product ev'ry region gives;
 Pleas'd at her feet their choicest gifts to lay,
 And homage to her power superior pay;
 The sculptur'd walls her glories past declare,
 In proud memorials † of successful war;
 No factious sacrifice to France and Spain
 These consecrated trophies can profane;
 For Public ‡ Liberty her awful seat
 Here fixing, here protects her last retreat;
 Where to the great and good in every shade,
 The fragrant tribute of just praise is paid;
 Where the prime beauties, form'd by Nature's hand
 Throughout her works in every distant land,
 Transplanted, flourish in their native ease,
 And, as by magic charm collected, please. —
 Here the fair queen of this heroic isle,
 Imperial Albion, with a gracious smile
 Confess'd, she lovely nature saw, at last,
 Unite with art, and both improve by taste.

* The Alto Relievo in the Pediment.

† The Medallions of the Victories.

‡ The Statue of Public Liberty placed in the middle niche of the Temple.

LIST OF THE PRINTS OF STOWE,

Drawn and Engraved by Medland.

| | |
|--|----------------------|
| The Corinthian Arch, | <i>facing Page 1</i> |
| One of the Pavillions at the Entrance, | 2 |
| An Artificial Piece of Ruins, | 3 |
| The Temple of Venus, | 3 |
| The Statue of Queen Caroline, | 3 |
| The Boycott Pavillion, | 4 |
| The Gateway to the Park, | 4 |
| The Temple of Bacchus, | 4 |
| The Rotundo, | 5 |
| The Doric Arch, | 6 |
| The Temple of Ancient Virtue, | 6 |
| Captain Grenville's Monument, | 8 |
| The Temple of British Worthies, | 12 |
| The Grotto, | 16 |
| The Temple of Concord and Victory, | 17 |
| An Obelisk to the Memory of General Wolfe, | 19 |
| Lord Cobham's Pillar, | 20 |
| The Queen's Building, | 24 |
| The Gothic Temple, | 25 |
| The Palladian Bridge, | 26 |
| The Temple of Friendship, | 27 |
| Congreve's Monument, | 27 |

The South or Garden Front of the House.

The North or Park Front of the House.

PLANS.

The Ground Plan of the Gardens.

The Ground Plan of the House.

Five Plates of Ground Plans of the Buildings in the Gardens.

References to the Plan of the Gardens.

Fig.

1. The House and Offices.
2. Congreve's Monument.
3. Pavillions at the Entrance.
4. Late Octagon and River.
5. Temple of British Worthies.
6. Elysian Fields.
7. Amelian Arch.
8. Temple of Ancient Virtue.
9. Church.
10. Grotto.
11. Alder River.
13. Cascade and Rock.
14. Lake.
15. Hermitage.
16. Temple of Venus.
17. Late Queen's Pillar.
18. Boycott Pavillion.
19. Temple of Bacchus.

Fig.

20. Menagerie and Flower Garden.
21. Rotundo.
23. Parterre.
24. Pebble Alcove.
25. Temple of Friendship.
26. Palladian Bridge.
27. Captain Grenville's Monument.
28. Gothic Temple.
29. Gothic Walks.
30. Saxon Deities.
31. Lord Cobham's Pillar.
32. Lord Cobham's Walk.
33. Queen's Building.
34. Temple of Concord and Victory.
35. Circle of the Dancing Fann.
36. Fane of Pastoral Poetry.
37. Equestrian Statue of George I.
38. Captain Cook's Monument.

References to the Plans of the Buildings.

Fig.

1. The Temple of Concord and Victory.
2. The Gothic Temple
3. The Temple of British Worthies.
4. The Temple of Venus.
5. The Temple of Friendship.
6. The Temple of Ancient Virtue.
7. The Rotundo.
8. The Temple of Bacchus.
9. One of the Pavillions at the Entrance.
10. The Boycott Pavillion.

N. B.—The Scales are of Feet.





Drawn & Engraved by T. Medland Abingdon Str Westminster

CORINTHIAN ARCH.

Published July 1797 by J. Serles Bookbinder

Description

OF

THE GARDENS.

WHERE Order in Variety we see,
And where, tho' all Things differ, all agree,—
Nature shall join you, Time shall make it grow,
A Work to wonder at,—perhaps a STOWE. POPE.

IN the road from London to Stowe are the Towns of Uxbridge, Chalfont, Amersham, Great Missenden, Wendover, Aylesbury, Winslow, and Buckingham, which last is distant from London 57, from Oxford 25 miles.—The principal Inn at Aylesbury is the George, and at Buckingham the Cobham Arms.—A straight road, of two miles in length, leads through an avenue of trees from Buckingham, through two Lodges, to

A LARGE CORINTHIAN ARCH, OR GATE-WAY,

60 feet high, and 60 feet wide, from whence appears the garden front of the House, proudly standing on the summit

of a verdant slope, and encompassed by the Garden and Park.—The road turns to the right to the New Inn, where Travellers are accommodated who come to see the place, and to the entrance into the Gardens by which Strangers are admitted.—The road to the House leads through the Arch, (in which are dwelling rooms for the keeper,) into the Park, and is beautifully diversified with hill, valley, lawn, river, and a perpetual change of scene, arising from the numerous buildings intermixed with wood, and “bosomed high in tufted trees,” which strike the eye with a most picturesque and ever-varying magnificence.—At the south entrance of the Gardens are

TWO PAVILLIONS,

supported by Doric Pillars, originally designed by Kent, and altered by Signor Borra, Architect to the late King of Sardinia.

The view is very striking at first entrance, of the House, crowning the brow of the opposite hill, and rising from the woods which bound the two extremities of it; of the Gothic building placed on the summit of another hill on the right hand, sloping to two rivers, which meeting in one stream surround an Island, and form a bay or small lake in front of the House.—On the left hand is

A CASCADE,

which falls in three sheets from the upper water into the Lake, on the bank of which is



Drawn & Engraved by T. Medland.

PAVILLION AT THE ENTRANCE.

The good old days. A story by Beckingham.





Drawn & Engraved by T. Medland.

ARTIFICIAL PIECE OF RUINS.

Published by J. P. Colver, London, and J. P. Colver, New York.





Drawn & Engraved by T. Medland.

TEMPLE OF VENUS.





Drawn & Engraved by T. Medland

STATUE OF QUEEN CAROLINE.

See page 100 of the Catalogue





Drawn & Engraved by T. Medland.

BOYCOTT PAVILLION.

Published by J. J. Green, Birmingham.

THE HERMITAGE,

designed by Kent, and executed in rough unhewn Stone, situated under a rising wood, and commanding a view of the Rotundo placed on the opposite shore.

THE TEMPLE OF VENUS,

is a square building, designed and executed by Kent, connected by circular arcades to a Pavilion at each extremity; the fronts of these Pavilions are rusticated: the centre is marked by a large circular recess in which the door is placed; it is decorated with Ionic Columns, and over the entrance is this inscription:

VENERI HORTENSI.

Upon the Frize is the following Motto from Catullus:

Nunc amet qui nondum amavit;
Quique amavit, nunc amet.

Let him love now, who never lov'd before:
Let him who always lov'd, now love the more.

QUEEN CAROLINE'S STATUE,

is erected on four Ionic Columns.—On the pedestal is this inscription:

DIVÆ CAROLINÆ.

THE BOYCOTT PAVILLIONS,

designed by Vanbrugh, and altered by Borra. One of them is made use of as a dwelling-house; the other stands in the

garden: From hence there is a view of a Bridge, with a Serpentine River. Upon the brow of the opposite hill is

THE GATE-WAY

through which the road from Oxfordshire leads over the bridge to the House. The Gate-way was designed by Kent, but it has been altered and extended by Signor Valdrè. The entrance is strikingly magnificent. Backed by wood, is

THE TEMPLE OF BACCHUS,

a stucco'd building of Sir John Vanbrugh's design, the inside adorned with the Revels of Bacchus, painted by Nollkins. In the centre is a large Vase or fountain of blue marble, with vine leaves and lions heads.—This building commands a view cross the lake, and a beautiful prospect over the country.

Opposite the North front of the House is

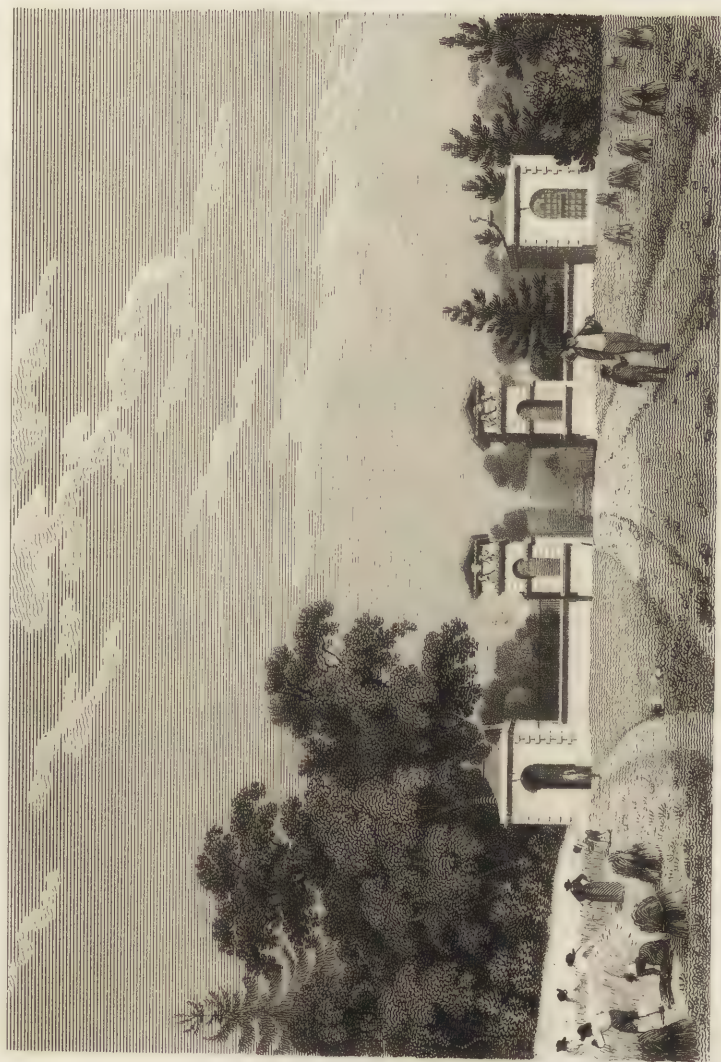
THE EQUESTRIAN STATUE OF KING GEORGE I.

In Armour, with this Inscription:

In medio mihi Cæsar erit,
Et viridi in campo signum de marmore ponam.

COBHAM.

In this front are an Ionic Portico; two circular corridors, with 27 Ionic columns and one pilaster on a side, adorned with marble busts, the walls ornamented with niches and pilasters; four gateways into the courts, two by Signor Valdrè, two by Kent; and two into the Gardens by Leoni.



Drawn & Engraved by T. M. Leonard.

GATE-WAY TO THE PARK.

Printed and Sold by J. M. Leonard, at the Sign of the Gate, in the City of New York.

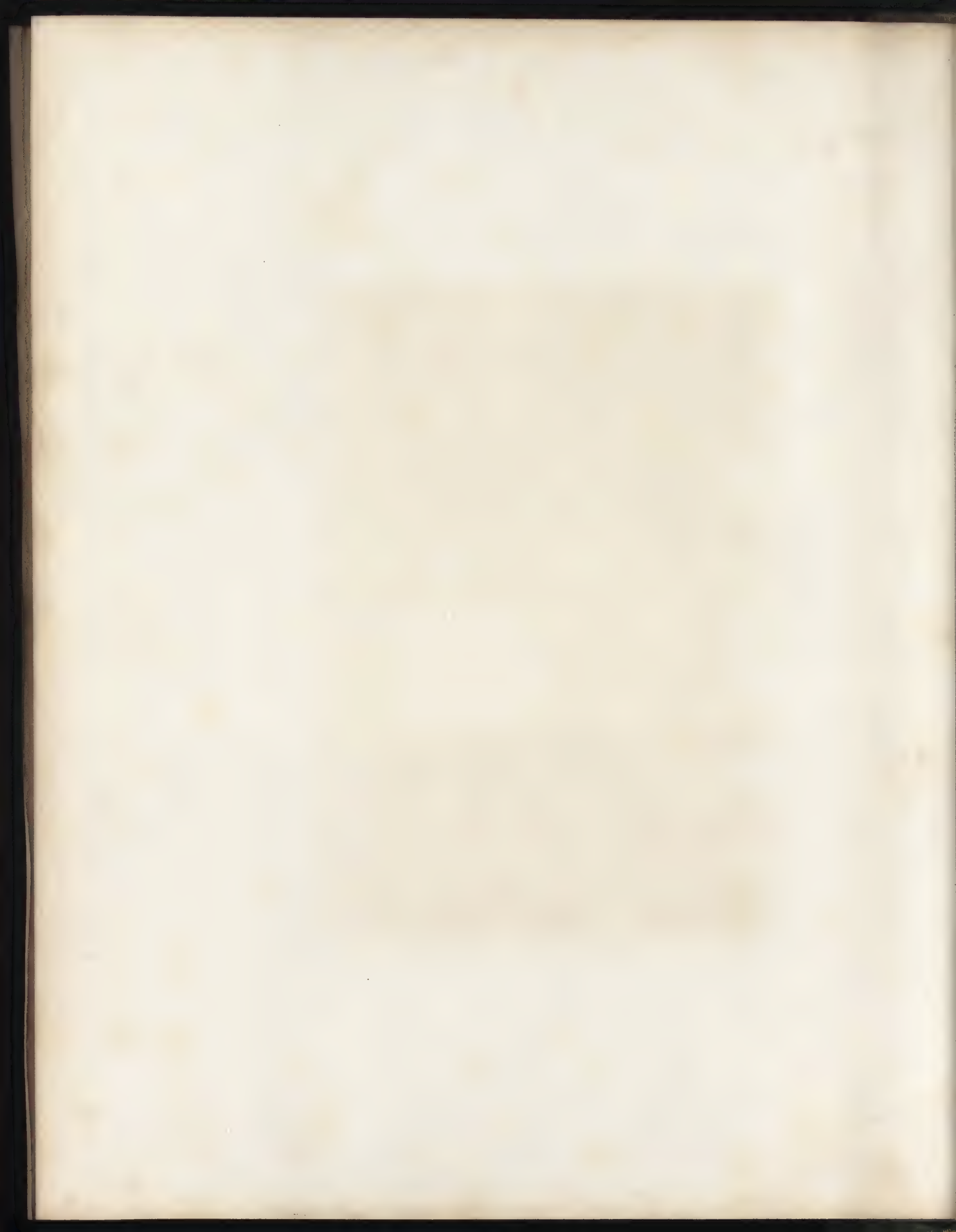




Drawn & Engraved by T. Molland, delin. & sculp. G. P. Hume

TEMPLE OF BACCHUS.

Engraved by T. Molland, delin. & sculp. G. P. Hume







Drawn & Engraved by T. Medland, Livingston, Str. Western.

ROTUNDO.

Published July 1797, by T. Neale, Bathinghouse.





Drawn & Engraved by T. Medland.

DORIC ARCH.

Published July 17th 1794, by J. Stedley, Bookbinder.

Opposite the South front is the Parterre, on the right hand of which are the Flower Garden and Green House. In the centre of the Flower Garden is a fountain on which stands a figure of Narcissus in white marble. At the upper end of it is a circular Room containing a Museum of Natural History, with two semicircular colonnades used as conservatories.

THE MARCHIONESS OF BUCKINGHAM'S SEAT

is a Grotto entirely executed by the late Marchioness, mother of the present Marquess, and was her favourite seat. It was named after her and dedicated to her memory by the present Marquess.—On a plain stone of grey marble are the following words—

MATER AMATA VALE!—Beloved Mother, Farewell!

THE ROTUNDO

is raised upon Ionic pillars, and ornamented with a Statue of Bacchus.—The building, designed by Sir John Vanbrugh, was altered by Borra.

In the adjoining wood on the other side of the Parterre, is

A DORIC ARCH,

leading into the Elysian Fields, built by Richard Earl Temple in commemoration of the visit of the Princess Amelia to Stowe.

On the back front of the Attic is inscribed

AMELIÆ SOPHIÆ AUG.

To Her Royal Highness the Princess Amelia Sophia.

MDCCLXVII.

On the inside front of the Attic is a Medallion of Her Royal Highness, with this exergue from Horace:

O colenda semper & culta!

O thou worthy of ev'ry honour, and ever honoured!

Through the Arch is seen the Palladian Bridge, and a Castle on the opposite hill. A covered Walk leads to a Scene planted entirely with Evergreens, in the midst of which stands a Gothic Cross of artificial stone.

THE TEMPLE OF ANCIENT VIRTUE

is a Rotundo of the Ionic order, by Mr. Kent; on the outside, over each door, is this motto:

PRISCÆ VIRTUTI.—To Ancient Virtue.

And in four niches within, standing at full length, are the Statues of Lycurgus, Socrates, Homer, and Epaminondas, by Scheemaker; under which, are the following Inscriptions:

UNDER LYCURGUS.

Qui summo cum consilio, inventis legibus,
Omnemque contra corruptelam munitis optime,
Pater Patriæ,
Libertatem firmissimam
Et mores sanctissimos,
Expulsâ cum divitiis avaritiâ, luxuriâ, libidine,
in multa sæcula,
Civibus suis instituit.



Design & Engraved by L. Medland.

TEMPLE OF ANCIENT VIRTUE.

Who having planned, with consummate wisdom, a system of laws firmly secured against every encroachment of corruption; and having, by the expulsion of riches, banished luxury, avarice, and intemperance; established in the state for many ages, perfect liberty and inviolable purity of manners.—The Father of his Country.

UNDER SOCRATES.

Qui corruptissimâ in civitate innocens,
Bonorum hortator, unici cultor Dei,
Ab inutili otio, & vanis disputationibus
Ad officia vitæ, & societatis commoda
Philosophiam avocavit,
Hominum sapientissimus.

Who innocent in the midst of a most corrupted people; the encourager of the good; a worshipper of the one God; from useless speculations, and vain disputes, restored Philosophy to the duties of life, and the benefit of Society,—The wisest of men.

UNDER HOMER.

Qui poetarum primus, idem & maximus,
Virtutis præco, & immortalitatis largitor,
Divino carmine
Ad pulchrè audendum, & patiendum fortiter,
Omnibus notus gentibus, omnes incitat.

The first and greatest of Poets; the herald of virtue; the giver of immortality; who, by his divine genius known to all nations, incites all, nobly to dare, and to suffer firmly.

UNDER EPAMINONDAS.

Cujus à virtute, prudentiâ, verecundiâ,
Thebanorum respublica
Libertatem simul & imperium,
Disciplinam bellicam, civilem & domesticam
Accepit;
Eoque amisso, perdidit.

By whose valour, prudence, and modesty, the Theban commonwealth gained liberty and empire, military discipline, civil and domestic policy; all which, by losing him, she lost,

OVER ONE DOOR.

Charum esse civem, bene de republicâ mereri, laudari, coli, diligere, gloriosum est: metui vero, & in odio esse, invidiosum, detestabile, imbecillum, caducum.

To be dear to our country, to deserve well of the public, to be honoured, revered, loved, is glorious; but to be dreaded and hated, is odious, detestable, weak, ruinous.

OVER THE OTHER.

Justitiam cole & pietatem, quæ cum sit magna in parentibus & propinquis, tum in patriâ maxima est. Ea vita via est in cælum, & in hunc cætum eorum qui jam vixerunt.

Cultivate justice and benevolence, which in an eminent manner is due to relations and to friends, but in the highest degree to our country; this path leads to the mansions of the blessed, and to this assembly of those who are now no more.

From the doors of this Temple, and from the peristilium, are seen the Statue of the late Queen; the Castle standing at the end of a line in the Park three miles long; the Temple of the British Worthies; and the Palladian Bridge at a distance; as also

CAPTAIN GRENVILLE'S MONUMENT,

being a Naval monument erected by the late Lord Cobham, in honour of Captain Grenville, upon the top of which Heroic Poetry holds in her hand a Scroll with

Non nisi grandia Canto,
Heroic deeds alone my theme.

Upon the plinth and on the pedestal are the following inscriptions:

Dignum laude virum musa vetat mori.
The muse forbids heroic worth to die.



Drawn & Engraved by T. Medland, Strand, St. Martin's.

CAPT. GRENVILLE'S MONUMENT

Published July 1798, 1227 by J. Wedg. Buckinghams.

Sororis suæ Filio,
 THOMÆ GRENVILLE,
 Qui navis Præfectus regiæ,
 Ducente classem Britannicam Georgio Anson,
 Dum contra Gallos fortissimè pugnaret,
 Dilaceratæ navis ingenti fragmine,
 Femore graviter percusso,
 Perire, dixit moribundus, omnino satius esse,
 Quam inertiae reum in judicio sisti;
 Columnam hanc rostratam
 Laudans & mœrens posuit
 Cobham.
 Insigne virtutis, cheu! rarissimæ
 Exemplum habes;
 Ex quo discas,
 Quid virum præfecturâ militari ornatum
 Deceat,
 MDCCXLVII.

To his Nephew,
 THOMAS GRENVILLE,
 Who,
 Captain of a ship of war,
 In the British fleet,
 Commanded by Admiral Anson,
 In an engagement with the French,
 Being wounded mortally in the Thigh,
 By a fragment of his shatter'd ship,
 Expiring said,
 "How much better is it thus to die,
 "Than to stand arraigned
 "Before a Court Martial."
 This Naval column
 was erected
 By Richard Viscount Cobham,
 As a monument of his applause and grief,
 1747.

From this animating example,
 Learn,
 When honour'd with command,
 What becomes
 An Officer.

Ye weeping muses, graces, virtues tell,
 If, since your all-accomplish'd SIDNEY fell,
 You, or afflicted Britain e'er deplor'd
 A loss, like that these plaintive lays record;
 Such spotless honour, such ingenuous truth,
 Such ripen'd wisdom in the bloom of youth!
 So mild, so gentle, so compos'd a mind,
 To such heroic warmth and courage join'd!
 He too, like SIDNEY, nurs'd in learning's arms,
 For nobler war forsook her peaceful charms;
 Like him, possess'd of every pleasing art,
 The secret wish of every virgin's heart:
 Like him, cut off in youthful glory's pride,
 He, unrepining for his country dy'd.

GEORGE LORD LYTTTELTON.

From this column, the Portico of the House is seen obliquely; together with the British Worthies, the Temple of Ancient Virtue, and the Elysian Fields:— the freshness of the verdure and of the foliage, the buildings and the water, all unite to make this scene one of the gayest and most cheerful in the Garden.

Two rustic Bridges over the Grotto River, conduct to

AN URN,

erected by the present Marquess of Buckingham, and dedicated to his father.—Upon the Urn is the following inscription:

GEORGIO M. DE BUCKINGHAM,
 Patri amato,
 Viro nobili, et clarissimo,
 Hanc Urnam
 Mœrens, venerans, et exempli memor
 D. D. D.
 RICHARDUS M. DE BUCKINGHAM,
 A. S. 1814.

TO GEORGE MARQUESS OF BUCKINGHAM,
 A beloved Parent,
 An illustrious and able Statesman,
 This Urn is dedicated
 by
 RICHARD MARQUESS OF BUCKINGHAM,
 Lamenting his loss,
 Venerating his memory,
 And anxious to emulate his example.
 A. D. 1814.

Upon the Pedestal is the following quotation from Cicero.

Hæc est mea, et fratris mei
 Germana patria:
 Hinc enim orti stirpe antiquissima:
 Hic Sacra, hic gens,
 Hic majorum multa vestigia.
 Quid plura?
 Hanc vides villam,
 Ut nunc quidem est,
 Lautius ædificatam
 Patris nostri studio;
 Qui
 Cum esset infirma valetudine,
 Hic fere ætatem egit.

Cicero de legib. l. 2.

To me, and to my Brother,
 These scenes are endeared,
 As those of the land that gave us birth!
 Sprung from an ancient race,
 Here we see ourselves surrounded,
 By all that hereditary recollection
 Can render sacred to us,
 As well as by the traces
 Of those who are gone before us—
 Can more be said?
 Behold this place,
 Improved, extended, and adorned,
 By the hand of
 A beloved Father,
 Who under these shades,
 Passed his declining days!

Cicero de legib. l. 2.

THE TEMPLE OF BRITISH WORTHIES,

by Kent, is a building cut into niches, wherein are placed the following bustos:

ALEXANDER POPE,

Who uniting the correctness of judgment to the fire of genius,
by the melody and power of his numbers,
gave sweetness to sense, and grace to philosophy.
He employed the pointed brilliancy of wit to chastise the vices,
and the eloquence of poetry to exalt the virtues of human nature,
and being without a rival in his own age,
imitated and translated, with a spirit equal to the originals,
the best Poets of antiquity.

SIR THOMAS GRESHAM,

Who by the honourable profession of a merchant, having enriched himself and his country; for carrying on the commerce of the world, built the Royal Exchange.

IGNATIUS JONES,

Who, to adorn his country, introduced and rivalled the Greek and Roman Architecture.

JOHN MILTON,

Whose sublime and unbounded genius equalled a subject that carried him beyond the limits of the world.

WILLIAM SHAKSPEARE,

Whose excellent genius opened to him the whole art of man, all the mines of fancy, all the stores of nature; and gave him power, beyond all other writers, to move, astonish, and delight mankind.

JOHN LOCKE,

Who, best of all Philosophers, understood the powers of the human mind; the nature, end, and bounds of civil government; and with equal sagacity, refuted the slavish system of usurped authority over the rights, the consciences, or the reason of mankind.



Drawn & Engraved by J. Stedland, Abingdon, Son. Hogarth.

TEMPLE OF BRITISH WORTHIES.



SIR ISAAC NEWTON,

Whom the God of nature made to comprehend his works.

SIR FRANCIS BACON, LORD VERULAM.

Who, by the strength and light of superior genius, rejecting vain speculation and fallacious theory, taught to pursue truth, and improve philosophy by the certain method of experiment.

In the niche of a Pyramid is placed a Mercury, with these words subscribed :

Campos ducit ad Elysios.—Leads to the Elysian Fields.

And below this figure is fixed a square of black marble, with the following lines :

Hic manus ob patriam pugnando vulnera passi,
Quique pii vates, aut Phœbo digna locuti,
Inventas aut qui vitam excoluere per artes,
Quique sui memores alios fecere merendo.

Here are the bands, who for their country bled,
And bards, whose pure and sacred verse is read :
Those who, by arts invented, life improv'd,
And by their merits, made their mem'ries lov'd.

KING ALFRED.

The mildest, justest, most beneficent of kings ; who drove out the Danes, secured the seas, protected learning, established juries, crushed corruption, guarded liberty, and was the founder of the English constitution.

EDWARD, PRINCE OF WALES.

The terror of Europe, the delight of England ; who preserved unaltered, in the height of glory and fortune, his natural gentleness and modesty.

QUEEN ELIZABETH,

Who confounded the projects, and destroyed the power that threatened to

oppress the liberties of Europe; shook off the yoke of ecclesiastical tyranny; restored religion from the corruptions of popery; and by a wise, a moderate, and a popular government, gave wealth, security, and respect to England.

KING WILLIAM III.

Who, by his virtue and constancy, having saved his country from a foreign master; by a bold and generous enterprize, preserved the liberty and religion of Great Britain.

SIR WALTER RALEIGH,

A valiant Soldier, and an able Statesman; who endeavouring to rouse the spirit of his master, for the honour of his country, against the ambition of Spain, fell a sacrifice to the influence of that court, whose arms he had vanquished, and whose designs he opposed.

SIR FRANCIS DRAKE,

Who, through many perils, was the first of Britons that ventured to sail round the Globe; and carried into unknown Seas and Nations the knowledge and glory of the English name.

JOHN HAMPDEN,

Who, with great spirit and consummate abilities, began a noble opposition to an arbitrary court, in the defence of the liberties of his country; supported them in parliament, and died for them in the field.

SIR JOHN BARNARD,

Who distinguished himself in Parliament by an active and firm opposition to the pernicious and iniquitous practice of stock-jobbing: at the same time exerting his utmost abilities to encrease the strength of his country, by reducing the interest of the national debt; which he proposed to the House of Commons in the year 1737, and with the assistance of Government, carried into effect in the year 1750, on terms of equal justice to Particulars and to the State; notwithstanding all the impediments which private interest could oppose to public spirit.

In the Grotto River are several small Islands; upon one of them is





Drawn & Engraved by T. Medland, Duncdon Street, Westminster.

GROTTO.

Published July 1837 by J. Seeley, Buckingham.

A MONUMENT TO THE MEMORY OF CAPTAIN COOK.

It consists of an ancient Sarcophagus. In the die of the pedestal is a medallion of Captain Cook in marble, and under it, in a tablet,

JACOBO COOK, MDCCLXXVIII.

From a bench is seen

A FOUNTAIN

of white marble, from whence flows a Spring of the purest water. On a tablet is placed the following inscription from Thompson:

Here pause in silence, while beneath the shade
Of solemn Oaks, that tuft the swelling mounts,
You pensive listen to the plaint of rills,
That purling down their dewy murmurs shake
On the sooth'd ear.

The walk leads on to

THE GROTTO.

The trees which stretch across the water, together with those which back it, and others which hang over the cavern, form a scene singularly perfect in its kind. The front of it is composed of the roughest stones and spars. The inside is finished with a variety of shells, spars, fossils, petrifications, and stalactites. At the upper end is a circular recess, in which are two basons of white marble: in the upper is placed a fine marble Statue of Venus rising from her bath,

and from this the water falls into the lower bason, from whence it is conveyed under the floor to the front, where it falls into the river through the lower cavern. A tablet of white marble contains the following lines from Milton :

Goddess of the silver wave,
To thy thick embower'd cave,
To arched walks, and twilight groves,
And shadows brown, which Sylvan loves
When the sun begins to fling
His flaming beams, me, goddess, bring.

THE TEMPLE OF CONCORD AND VICTORY,

is a large beautiful building, decorated with 28 fluted Columns of the Ionic order, and one of the principal ornaments in the Garden.—It was originally designed by Kent, from the measurements (which it nearly follows) of the *Maison Quarreè* at Nismes, but it was unfinished, particularly in the decorations, till the year 1763, when it was completed under the orders of Signor Borrà, and dedicated by Lord Temple to Concord and Victory, as a monument of the glories of the War, terminated by the peace of Fontainebleau.

It has six statues on the top, as large as life, and the front pediment is adorned with a piece of Alto-relievo, by Mr. Scheemaker, representing the four quarters of the world bringing their various products to Britannia.—In the frieze of the Portico is this inscription:

CONCORDIÆ & VICTORIÆ.—To Concord and Victory.



Drawn & Engraved by T. Medland, Abingdon, Berks.

TEMPLE OF CONCORD & VICTORY.

Published July 17th 1797 by J. Staley, Buckingham.



On the walls of the Anti-Temple are two medallions describing

CONCORDIA FÆDERATORUM:—Concord of the Allies.

CONCORDIA CIVIUM:—National Concord.

Over the door is this inscription from Valerius Maximus :

Quo tempore salus eorum, in ultimas angustias deducta, nullum ambitioni locum relinquebat.

The times with such alarming dangers fraught,
Left not a hope for any factious thought.

In a niche of the Temple is placed the statue of Liberty ;
with this inscription on the pedestal :

Placidam sub Libertate quietem.

Tranquillity secured by Liberty.

And on the pediment,

Anno Salutis MDCCLXIII.

In the Year of Grace 1763.

Over this in a tablet, is the following inscription from Valerius Maximus :

Candidis autem animis voluptatem præbuerint, in conspicuo posita, quæ cuique magna merito contigerunt.

A sweet sensation touches ev'ry breast
Of Candour's gen'rous sentiment possest ;
When public services, with honour due,
Are gratefully mark'd out to public view.

On the walls are fourteen medallions to represent the taking of Martinique, &c; Louisbourg; Montreal; Naval Victory off Belleisle; Fellinghausen; Crown Point, Niagara, and Fort du Quesne; Goree, and Senegal; Havannah, and Manilla; Beau Sejour, Cherbourg, and Belleisle; Crevelt, and Minden; Naval Victory off Lagos; Quebec; Guadeloupe, &c; Pondicherry, &c.—executed from several of the medals.

From this Portico is seen to great advantage the Grecian Valley adorned with Statues, intermixed with clumps of the finest trees, beautifully disposed; and

AN OBELISK

in the Park, above an hundred feet high, inscribed to Major General WOLFE, with this inscription:

Ostendunt terris hunc tantum Fata—

The Fates but shew him to the world.

MDCCLIX.

This Obelisk stands upon a hill in the approach from Northamptonshire, which is very magnificent: At the entrance from the Royal Forest of Whittlebury, of which the Duke of Grafton is hereditary Ranger, are two Lodges, from whence a very broad line of avenue, of three miles in length, cut through extensive woods, is terminated by the Obelisk.—In the other line from the Temple, is seen a lofty fluted column, erected to the memory of the late Lord Viscount Cobham.



Drawn & Engraved by T. Medland Abingdon Str. Watne

OBELISK.

Printed by J. G. & Co. 10, St. Paul's Churchyard, London







Drawn & Engraved by T. Medland, Abingdon Str. Westm.

LORD COBHAM'S PILLAR.

See page 100 of the original work.

A gravel path leads by the Statue of Hercules and Antæus, skirting the valley, to

THE FANE OF PASTORAL POETRY.

Here a most pleasing forest-scene presents itself, formed by extensive lawns of the Park, bounded with old oaks. The valley which is most magnificently terminated by the Temple of Concord and Victory, crowning the ridge at the upper end, leads to

LORD COBHAM'S PILLAR,

one hundred and fifteen feet high; adorned on the summit with a Statue of his Lordship, who originally laid out these Gardens.

This Monument was designed by Gibbs, but the pedestal has been altered by Signor Valdré, by being enlarged so as to support four Lions on the four angles: On the four principal faces are the following inscriptions:

ON A TABLET OVER THE DOOR.

Ricardo Vicecomiti de Cobham,
Exercitum Britannicorum Marescallo,
Qui in Castris, et in Negotiis
Rempubicam sustinuit;
Et elegantiori Hortorum cultu,
His primum in agris illustrato,
Patriam ornavit.

MDCCXLVII.

To Richard Lord Viscount Cobham, Field Marshal of the British Armies; who served his country as well in the cabinet as the field; and who adorned it by a more elegant system of modern gardening, first illustrated on this spot.

ON A TABLET ON THE OPPOSITE SIDE.

L. Luculli summi viri Virtutes Quis? Quam multi villarum magnificentiam imitati sunt!

TULLY'S OFFICES.

How many have imitated the magnificence of L. Lucullus's Villas? but how few have aspired to emulate his virtues!

ON A TABLET ON THE SOUTH SIDE.

And you, brave Cobham, to the latest breath,
Shall feel your ruling passion strong in death;
Such in those moments, as in all the past,
Oh, Save my Country, Heaven! shall be your last.

A. POPE.

ON A TABLET ON THE NORTH SIDE.

Consult the genius of the place in all;
That bids the waters rise, or gently fall;
That helps th' ambitious hill the heav'ns to scale,
Or scoops in circling theatres the vale;
Calls in the country, catches op'ning glades,
Unites the woods, and varies shades from shades;
Nature shall join you; Time shall make it grow
A work to wonder at,—perhaps a STOWE.

A. POPE.

A circular stair-case leads up to the top, which commands a view over great part of the counties of Buckingham, Oxford, Northampton, Bedford, and Hertford.

In the Park to the westward is the

BOURBON TOWER,

A circular building of hewn stone, deriving its name from the circumstance of the Clumps of Oaks which surround

it being planted by the hands of H. M. C. Majesty Louis XVIIIth, King of France and Navarre, and of the Princes of his house, in commemoration of their visit to Stowe, A. D. 1808. The height of the tower is 65 feet, its circumference 110. Within it are apartments which are inhabited, and a winding staircase to the top of the edifice. Four towers are placed round it. Over the door, the following inscription on a marble slab, placed by the late Marquess of Buckingham, records the event from which the building derives its name.

Quod
Tranquillitatem Europæ,
Jura, et bonos Mores,
Regia Galliæ Gens,
In Solium Avorum redux,
Stabiliat, et augeat,
Faxit Deus Optimus Maximus!
Et ne obliviscatur,
Quod in Ædibus Grenvillianis,
BORBONIENSES,
*Virtute et Constantiâ in Adversis
Illustriores,
Commorari non dedignati sunt;

HAS QUERCUS,

A LUDOVICO XVIII. Franciæ et Navarræ Rege,
A CAROLO PHILIPPO Regis Fratre,
A LUDOVICO ANTONIO Regis Nepote,
A CAROLO FERDINANDO Regis Nepote,
A LUDOVICO PHILIPPO Duce Orleanense,
A LUDOVICO CAROLO Comite Beaujoliense,
A LUDOVICO JOSEPHO Principe Condeense,
A LUDOVICO HENRICO Duce Borboniense,
XIIIMO die Januarii anno MDCCCVIII,
Hic positas;
GEORGIUS MARCHIO DE BUCKINGHAM
Posteris suis commendat.

That the Restoration
Of the Royal Family of France,
To its Honours

And

The Throne of its Ancestors,
May establish and secure
The tranquillity of Europe,
The blessings of a rightful Government,
And the maintenance
Of Social and Religious Order,
May God in his mercy grant.

To perpetuate the Recollection
Of the period

During which the Members of the
ROYAL HOUSE OF BOURBON,
Illustrious by their Constancy under Adversity,
Condescended to reside under the Roof
Of the GRENVILLE Family,

THESE OAKS,

Planted by the hands of
LOUIS XVIII, King of France and Navarre,
CHARLES PHILIP, the King's Brother,
LEWIS ANTHONY, the King's Nephew,
CHARLES FERDINAND, the King's Nephew,
LEWIS PHILIP, Duke of Orleans,
LEWIS CHARLES, Count Beaujolie,
LEWIS JOSEPH, Prince of Conde,
LEWIS HENRY, Duke of Bourbon,

On the 13th of January, MDCCCVIII,

Are recommended

To the care of his Descendants,

By

GEORGE MARQUESS OF BUCKINGHAM.

In another part of the tower is another slab of marble,
bearing the following inscription, placed by the present
Marquess of Buckingham.

LUDOVICO REDITO

Hanc tabulam

Posuit

RICHARDUS MARCHIO DE BUCKINGHAM,

A. S. 1816.





Drawn & Engraved by T. Medland.

QUEEN'S BUILDING.

Published July 1, 1859, by J. Sedley Buckingham.

LEWIS RESTORED,
THIS TABLET
was placed
by
RICHARD MARQUESS OF BUCKINGHAM,
A. S. 1816.

Near Lord Cobham's Pillar is

THE QUEEN'S BUILDING,

Dedicated by George Marquess of Buckingham to Her present Majesty, originally designed by Kent. It has been altered, by the addition of a Corinthian Portico standing on an elevated basement story, with a flight of steps in front, which lead to the interior apartment, decorated in 1790. The room is ornamented with Scaiola columns and pilasters, supporting a trunk ceiling, taken from the design of the Temple of the Sun and Moon at Rome: at the West end is a Medallion of Britannia dejected, and with her spear reversed, and on the tablet the following inscription:

Desideriis icta fidelibus
Quæret Patria Cæsarem,

For Cæsar's life, with anxious hopes and fears,
Britannia lifts to Heav'n a nation's tears.

On the East end is a Medallion of Britannia with a palm, and sacrificing to Esculapius, on the recovery of the King from his illness in 1789; and on the tablet the following inscription:

O Sol pulcher! o laudande, canam
recepto Cæsare felix!

O happy day! with rapture Britons sing
The day when Heav'n restored their fav'rite King!

In the centre of this apartment is a sitting figure of Britannia supporting a Medallion of the Queen.—The figure is as large as life, and is placed on a fluted pedestal, on which is the following inscription:

Charlottæ Sophiæ Augustæ,
Pietate erga Regem, erga Rempubicam
Virtute & constantiâ,
In difficilimis temporibus spectatissimæ
D. D. D.
Georgius M. de Buckingham.
MDCCLXXXIX.

To the QUEEN,
Conspicuous for her conduct in a moment of the greatest difficulty,
For her duty to the King,
And for her attachment to the interests of her country,
GEORGE M. of BUCKINGHAM dedicates this Monument.

On the walls of the centre compartment of this building are four Medallions, representing

1. Trophies of Religion, Justice, and Mercy.
2. Trophies of Agriculture and Manufacture.
3. Trophies of Navigation and Commerce.
4. Trophies of War.

From this Portico the ground falls very rapidly, and on the crest of the opposite hill is





Drawn & Engraved by T. Medland.

GOTHIC TEMPLE.

Not a copy of the original, but a reproduction of the same.





Engraved by T. Medford, New York, from a drawing by J. C. Smith.

PALLADIAN BRIDGE.

Engraved by J. C. Smith, New York, from a drawing by J. C. Smith.

THE GOTHIC TEMPLE,

a large building of yellow stone, 70 feet high, adorned in the Gothic style with carved work, and a collection of old painted glass, consisting of sacred subjects, and of great variety of armorial bearings; some of which are very finely executed. The disposition within is very beautiful: the principal room is circular, the arches and dome of which are ornamented with the descents and inter-marriages of the Grenville and Temple family, in a regular series of armorial bearings from the Saxon Earls of Leicester to the late Lord Viscount Cobham, and to his sister and heiress Hester, Countess Temple.—On each side is a small circular chapel, with painted glass of armorial bearings of different families; and at the upper end a circular stair-case leads to a gallery on the second story, where there are likewise two other chapels with the arms of the Saxon Heptarchy.—The tower affords a very extensive view round the country.

In a circular recess, near this Temple, embowered in ancient oaks, are placed some very good Statues in stone, by Rysbrack, of the seven Saxon Deities, who gave names to the days of the week: The inscriptions upon them are in that language.

Through the valley below this building flows a piece of water, over which is

THE PALLADIAN BRIDGE,

the roof supported by Ionic pillars, and the whole finished

after the bridge at Wilton, designed by Inigo Jones. It leads to

THE TEMPLE OF FRIENDSHIP,

a large Structure of the Tuscan order: on the outside of which is this motto:

AMICITIÆ S.—Sacred to Friendship.

MDCCLXXXIX.

The inside is furnished with Busts in white marble, of the late Viscount Cobham and his political friends, viz. Frederick, Prince of Wales; the Earls of Chesterfield, Westmoreland, and Marchmont; the Lords Cobham, Gower, and Bathurst; Richard Grenville, late Earl Temple; William Pitt, late Earl of Chatham; and George Lyttelton, late Lord Lyttelton.

From thence the walk conducts to

THE PEBBLE ALCOVE,

and

CONGREVE'S MONUMENT, BY KENT.

The embellishments round the latter are designed to express the Poet's genius in the dramatic line; upon the top sits a monkey viewing himself in a mirror, with this inscription:

Vitæ imitatio
Consuetudinis speculum
Comœdia.

Comedy is the imitation of life, and the mirror of fashion.



Drawn & Engraved by J. Medford, Architect, for W. B. West.

TEMPLE OF FRIENDSHIP.

Published by J. B. West, 107 N. 3rd St. N. York.





Drawn & Engraved by T. Medland, Abingdon, Str. Wexm.

CONGREVE'S MONUMENT.

Published July 17th, 1897, by J. Seeley, Buckingham.



The poet's effigies lies in a careless posture on one side,
and on the other is placed this epitaph :

Ingenio
Acri, faceto, expolito,
Moribusque
Urbanis, candidis, facillimis,
GULIELMI CONGREVE;
Hoc
Qualecunque desiderii sui
Solamen simul ac
Monumentum
Posuit COBHAM.
MDCCLXXXVI.

To the sprightly, entertaining, elegant
Wit,
and the polished, candid, easy
Manners,
Of WILLIAM CONGREVE;
This,
in some sort a consolation,
and a memorial of his affectionate regret,
was erected by
COBHAM.

Opposite to this Monument a spring flows from a marble
Vase into the Lake.

The Gardens contain above five hundred Acres.







Engraved by T. Medland, Abingdon Street Westminster

NORTH WEST OF PARK FRONT OF STOWE HOUSE

Description
OF
THE HOUSE.

A GREAT flight of 31 steps, adorned with two Lions on the pedestals, taken from those in the Garden Vestibule of the Villa Medici at Rome, leads up to the Portico or Loggia.

In the semicircles over the Ionic Entablature of the centre building are two medallions representing the four seasons;—there are likewise three other medallions, in the same position, on each pavillion, viz. Venus and Adonis, and two sacrifices;—over the centre of the east pavillion, the Statues of Peace and Plenty; over the west, those of Religion and Liberty; betwixt the statues, in a pannel at the top of the west pavillion, is the following Latin inscription:

Richardus Comes Temple F.—By Richard Earl Temple.

AT THE EAST END.

Anno Salutis, MDCCLXXV.—In the Year of Grace, 1775.

THE LOGGIA,

is formed by six Corinthian columns and two pilasters, 3 feet 7 inches diameter;—over the great door and niches is a Bass-relief representing a sacrifice to Bacchus, which fills the whole space from pilaster to pilaster: In the Loggia are placed four female colossal figures.

In the inter-columniations on the sides are two fine groupes of the Labours of Hercules, viz. Hercules and Antæus. Hercules and Cacus.

In the recesses are two fine antique sitting statues, viz. a Cybele, and a Juno, in white marble.

The ceiling is divided into three compartments taken from the designs of Palmyra.

A very rich door-case carved in stone, from the same designs, leads into

THE SALOON.

An oval, lighted by a central opening in a dome. The ceiling is divided into compartments which diminish towards the centre, each compartment containing pannels richly decorated. The oval light is ornamented with scroll work, and circular pannels; at each end of it are female figures terminating in the same scroll work, and supporting the arms of the first Earl Temple, and of the late Marquess of Buckingham.

The cornice is of the Doric order, and is adorned with masks of Bacchantes and Satyrs; above is an attic supporting a most magnificent alto-relievo, consisting of above

three hundred figures, designed and executed by Signor Valdrè. They are disposed so as to fill the whole circle, and compose a triumph and a sacrifice: many of them are collected from the pillars of Trajan, and of Antonine, from the arches of Severus, Titus, and Constantine, and from others of the noblest monuments of the Roman grandeur; they are in general near four feet high, and are blended with various trophies, spoils and animals; over the Loggia door is the Temple to which the procession leads; over the Hall door is the triumphal arch from which it proceeds. The cornice is supported by sixteen columns executed in Scaiola, representing Sicilian jasper, by Signor Dominico Bartoli, and finished with a lustre superior to the finest marbles: the bases and capitals of them are white.

In the walls are sixteen compartments or pannels, filled up with trophies in the richest and boldest relievo; and below them are the four doors, and twelve niches: in eight of them are white marble antique figures, some of them of the finest Greek or Roman sculpture, viz. Meleager, (very fine;) Augustus, (very fine;) a Muse, (very fine;) Agrippina; Diana; Venus; Antinous, (very fine;) and Hygeia: in the others are Candelabra, six feet high, executed with the utmost taste, and richly bronzed and gilt.

From the soffite hang, by chains of gilt bronze, sixteen glass lights, decorated with festoons of cut chrystal, and containing lamps.

The pavement is of the finest marble from Massa Carrara, in squares of four feet: scarlet draperies hang over the doors.

THE HALL,

Designed and painted by Kent.

The ceiling is adorned with the seven planets; the ruling one, that of Mars, in the likeness of King William, presents a Sword to the late Field Marshal Viscount Cobham, in allusion to that Prince having given him a Regiment, at his first entrance into the army.

Over the chimney is an Alto-relievo, by Banks, of Carac-tacus before the throne of Claudius.

Opposite to it is another of Darius's tent by a French Artist. On each side of the fire-place are two valuable antique busts of white marble, the one of *Nero*, purchased in Rome, by the late Marquess of Buckingham; the other of *Tiberius*, found amongst the ruins of his palace in the Island of Capri.

Upon a Pedestal is a fine antique figure, in white marble, of Paris holding out the apple. This was discovered by Mr. Gavin Hamilton adjacent to the ruins of the ancient *Lanuvium*, between Albano and Velletri, in the Year 1771, and purchased of him by the late Marquess of Buckingham.

In the Hall, and the adjoining Passages, is a valuable collection of original portraits. The following is a catalogue of them, beginning from the N. E. angle, the spectator fronting the Statue of Paris.

Charles II. (original) given by him to Sir Richard Temple; whole length.

Louis XVI. King of France.

Sarah, Duchess of Marlborough.

General Monk, Duke of Albemarle.

Gaston d'Orleans, brother to Louis XIV.

James, Duke of York, whole length.

Thomas Howard, Earl of Arundel.

Henry de Lorraine, Duke of Guise.

The Marquess de Vieuville, Ambassador from France to Charles I. and killed at the battle of Auborn-Chase, (see Clarendon,) by Vandyke.—This is a first-rate picture.

Anna Maria, Countess of Shrewsbury.—See Memoires de Grammont.

George, Lord Cobham.

Lady Grey, Wife of Lord Grey.—See State Trials.

Prince Maurice of Nassau.

Count Gondemar, by Velasquez, a full length Picture—capital.

Oliver Cromwell, by old Richardson. The boy who is tying his scarf, is Sir Peter Temple, of Stanton-Bury, in the County of Bucks, who was his Page, and who gave this Picture to Lord Cobham in 1685.

Ben Johnson.

Nell Gwyn, by Sir Peter Lely, whole length.

Ford, Lord Grey.

Admiral Russel, Earl of Orford.

Old Richard Desborough and his Wife, sister to Oliver Cromwell, painted by Dobson in his highest style.

Between the two last-mentioned is a picture of Mary, Queen of Scots.

Colonel James Stanyan, by Dobson.

Cosmo, third Duke of Tuscany.

Duchess of Richmond, (La Belle Stewart of Grammont)
a whole length, by Sir Peter Lely.

Mr. Locke.

Mr. Pope, given by him to Secretary Craggs, (original,)
by Hudson.

THE PASSAGE WEST OF THE HALL.

Dr. Swift, by Samuel Bindon, sent to Earl Nugent, with
a copy of verses, by Dr. Dunkin.

The Lord Marquess of Northampton.

Anne Hyde, Duchess of York.

Monsieur Clynton, Grand Admiral.

Right Honourable Joseph Addison.

Sir Peter Leveson Gower, by Vandyke.

Dr. Morecroft, one of the early Reformers. He is represented holding in his hand an ornamented Bible, now in the Library at Stowe.

King William III. when young.

Anne Hyde, Duchess of York.

Baron Cominn.

Elizabeth, Queen of Bohemia, daughter to James I. by
Vandyke.

Mr. Quin, the Comedian, by Gainsborough.

Sir Francis Bacon.

John, Duke of Marlborough, given by him to Mr. Secretary
Craggs.

William Camden.

Frederick, king of Bohemia, by Vandyke.

PASSAGE EAST OF THE HALL.

Lord Strafford and his Secretary.

Marquess of Granby, a fine whole length, by Sir J. Reynolds.

Prince Eugene of Savoy, given by him to Mr. Craggs.
Count Witgenstein.

Louis (le grand Dauphin) son to Louis XIV.

Henry, Prince of Wales, son of James I. whole length.

General Lambert, by Lely.

Duchess of Portsmouth, by Lely.

Lord Treasurer Southampton, by Vandyke.

Duchess of Montagu, daughter of John, Duke of Marlborough, whole length.

Jeffery Hudson, Dwarf to Charles I. on horseback, by Vandyke.

Edward VI.

The Lord Vaux.

General Michael Richards, and his brother General John Richards, with a view of the Siege of Belgrade, in 1688. General John Richards was afterwards Governor of Alicant, and, refusing to capitulate, was blown up 3d of March, 1709.

Andrew Borde, Physician to Henry VIII. (original) by Holbein.

Edward VI. small whole length.

Prince of Orange, by Miervelt.

John Churchill, Duke of Marlborough, whole length, given by him to Secretary Craggs.

De Mesmes Comte d' Avaux, Ambassador in Holland.

James Craggs, Secretary of State.

King George II. a small whole length.

Lady Jane Grey, (original.)

Le Duc de Longueville, brother-in-law of the great Conde.

King James I. a curious picture.

Mary Curzon, Countess of Dorset, whole length, by Vandyke.

Duchess of Cleveland, by Sir P. Lely.

Upon pedestals of white marble, are two very fine antique vases, found in the Villa Adriana, and engraved by Piranesi; the one is decorated with young Bacchanals and foliages, the other is divided into compartments containing figures of Bacchantes. The mouldings are very rich, and the decoration of one of them, in which four serpents form the handles, is very bold and curious.

Opposite to them and on each side of the door leading into the Saloon, are two white marble groupes, viz. Venus and Adonis by Scheemaker, and Vertumnus and Pomona by Delvaux, formerly at Canons.

Upon a white marble pedestal in the passage-end of the Hall, stands an ancient white marble Sarcophagus, found on the road to Tivoli, and engraved by Piranesi. It was brought from Rome by George Marquess of Buckingham. It is a Chest of marble about three feet long, by twenty

inches high, the covering to it is a mattress or bed, upon which lies a snake, within the folds of which is a human figure recumbent, of very capital workmanship.—At one end is the following inscription, viz.

D. M. Antonia Pacuvio filia fecit sibi et Erennio filio suo piissimo, Imperatoris Trajani Cæsaris Augusti Germanici servo dispensatori Montaniano.

A stair-case of stone, inclosed by an iron balustrade, winds from the North Hall round the Statue of Paris, and leads to the

EGYPTIAN HALL,

which forms the winter, or covered entrance, under the North Portico and from the Park. On each side of the lowest steps are two Sphinxes of stone. The Egyptian Hall is fitted up from Denon's designs of remains in the interior of one of the small temples of *Tintyra*. The ceiling is vaulted, and ornamented with the celebrated Egyptian Zodiac found in the ceiling of that temple. The walls are decorated with hieroglyphics and various designs, correctly copied from the Temples and Sepulchres of *Tintyra* and Thebes. The Cornice is relieved by the Egyptian emblems of the Egg and the Serpent.

In a recess at the upper end, opposite to the staircase, stands a stone Sarcophagus, which contains a Stove, and supports an ancient Cinerary Urn of white marble, ornamented in alto relievo. This recess is separated off by two fluted pillars, taken from *Tintyra*. Over the door is a lamp in the form of a globe, winged.

THE NORTH PORTICO,

is formed by four Ionic columns two feet ten inches and half diameter, and two pilasters; on each side of the steps is the figure of a lion couchant.

On one side of the Hall are a bed room and two dressing rooms, fitted up with a magnificent Bed, occupied by His Royal Highness the Duke of Clarence, when the Prince of Wales visited Stowe in the year 1805. On the toilet is a splendid service of Silver dressing plate.

On the other side of the Hall are two dressing rooms and a bed chamber hung with white damask. There is likewise a little dressing closet belonging to this apartment, which opens into the North-west Corridore.

Over these two apartments are two others, one hung with green damask, the other with tapestry of the four elements; each apartment consisting of a bed chamber and two dressing rooms.

THE CIRCULAR CORRIDORES,

are formed by twenty-seven Ionic columns two feet diameter, and one pilaster, adorned with antique busts, of marble, some of them remarkably fine.

THE GRAND STAIR-CASE,

adorned with paintings by Jones—leads to the Bed Rooms in the upper story.

AN ANTI-ROOM,

the walls are ornamented with original designs of Scenery in

the Island of St. Vincent's, and of the Charaib tribes of Indians, painted by *Brunyas*, and supported by Scaiola Columns, imitating verde antique marble. This leads to a passage which forms a dégagement to all the principal rooms.

THE CHAPEL,

wainscoted throughout with cedar, adorned with carvings, with a gallery of the same, hung with crimson velvet, under which are seats for the servants.

In the Gallery hang the Colours of the First Provisional Battalion of Militia, which, under the command of the present Marquess of Buckingham, volunteered for Foreign Service, and joined the British Army in France under the Duke (then Marquess) of Wellington.—As a tribute due to the Officers and Men who followed him upon this Service, the Marquess of Buckingham has put up, under the King's Colour, the following inscription :—

THE COLOURS
Which hang in this Chapel,
Belonged to
THE FIRST PROVISIONAL BATTALION
OF MILITIA,
Composed entirely of Volunteers
From the English Militia.

THIS REGIMENT,
Under the command
Of
RICHARD MARQUESS OF BUCKINGHAM,
Joined
The British Army in France,
Under
Arthur Marquess of Wellington,
In the Year MDCCCXIV.

In Remembrance
Of
THE OFFICERS AND MEN
Who accompanied him
Upon this Service,
And assisted in setting an example to
Their Countrymen,
RICHARD MARQUESS OF BUCKINGHAM
Has preserved
THESE COLOURS,
Which he recommends to the care of
His Descendants.

Under the Regimental Colour, are inscribed the Names
of the Officers and Staff of the Regiment, together with a
Return of the Quotas of the different Regiments of Militia
which formed the Battalion, viz.

RETURN of
Officers, Non-Commissioned Officers, Drummers, and Privates,
OF THE
FIRST PROVISIONAL BATTALION OF MILITIA,
Which under the Command of
COLONEL THE MARQUESS OF BUCKINGHAM,
Joined the British Army in France,
A. D. MDCCCXIV.

| <i>Rank.</i> | <i>Names of Officers.</i> | <i>Regiments from which they came.</i> |
|----------------|------------------------------|--|
| Colonel . . . | Marquess of BUCKINGHAM | Royal Bucks, or King's Own Militia. |
| Lieut-Colonel | WILLIAM LAURENCE YOUNG | Ditto |
| Major | GEORGE DEAN | Royal West India Rang. |
| Captains . . . | Francis Pettingall | Northampton Militia. |
| | William Jones | Ditto |
| | Benjamin Vassar | Royal Bucks. |
| | Robert M. Bates | Ditto. |
| | William H. Bacchus | 2d Royal Surrey. |
| | Vincent Beatty | Royal Bucks. |
| | Edward Temple | Ditto. |
| | John Fellowes | Ditto. |
| | John P. Allen | Wilts. |

| <i>Rank.</i> | <i>Names of Officers.</i> | <i>Regiments from which they came.</i> |
|-----------------|-------------------------------|--|
| Lieutenants | Michael Macnamara | Royal Bucks. |
| | William H. Brown | Ditto. |
| | John Gillman | Ditto. |
| | Charles Rudge | Worcester. |
| | Robert Glover | Northampton. |
| | James Atcherley | Worcester. |
| | John Ames | Wilts. |
| | William Whitby | 1st Royal Surrey. |
| | Walter W. Carrington | Royal Bucks. |
| | John Harland | Ditto. |
| | Henry Bowles | Northampton. |
| | James Grove | Royal Bucks. |
| | Thomas Shillingford | Ditto. |
| | Thomas Beale | Worcester. |
| | Francis Martin | 2d Royal Surrey. |
| | William Usher | Ditto. |
| | Daniel White | Wilts. |
| | Malachy Donelan | Royal Bucks. |
| | John Bridger | Ditto. |
| Ensigns . . | { John Moore | Ditto. |
| | { William Hobro | Worcester. |
| Adjutant . . . | Captain John T. Brown . . . | Royal Bucks. |
| Pay-Master . | Lieutenant George Dardis . . | Ditto. |
| Quarter-Master | Ensign John Masters | Ditto. |
| Surgeon . . . | Tobias Ledbrooke | Ditto. |
| Assistant-Surg. | { Lieutenant William Whitby . | 1st Royal Surrey. |
| | { Ensign John Moore | Royal Bucks. |

QUOTAS FROM EACH REGIMENT.

| <i>Regiments.</i> | <i>Serjeants.</i> | <i>Corporals.</i> | <i>Drummers.</i> | <i>Privates.</i> |
|-----------------------------------|-------------------|-------------------|------------------|------------------|
| Royal Bucks or King's Own Militia | 15 . . . | 18 . . . | 10 . . . | 427 |
| 1st Royal Surrey | 1 . . . | 2 . . . | — . . . | 24 |
| 2d Ditto | 4 . . . | 5 . . . | 2 . . . | 86 |
| Worcester | 1 . . . | 7 . . . | — . . . | 125 |
| Wilts | 2 . . . | 3 . . . | — . . . | 85 |
| Northampton | — . . . | 8 . . . | 2 . . . | 162 |
| Total | 23 . . . | 43 . . . | 14 . . . | 909 |

Serjeant-Major Thomas Meehan
 Quarter-Master-Serjeant Robert Simmons } Royal Bucks, or Kings Own
 Drum-Major Thomas Clarke } Militia.

Over the communion table is a copy of the Holy Lamb, by Rubens, in the Wilton collection: over which are the King's Arms.

Over the chimney is a very curious antique Shrine, brought from Antwerp by the late Thomas Astle, Esq.

Part of the Cedar Wainscot was bought out of a Spanish prize, by the Earl of Bath, to fit up the chapel at Stowe, near Kilkhampton, in Cornwall, from whence it was brought by Lord Cobham, who purchased it, to the place which it at present occupies; the remainder came from the chapel at Bulstrode, the seat of the late Duke of Portland. The cedar was worked by Michael Chuke, the carvings by Gibbons.

The ceiling is after the pattern of that at the Chapel Royal at St. James's.

On the left of the passage is

THE BILLIARD ROOM,

hung with a collection of Portraits of the Temple and Grenville families. The billiard table is illuminated by four lights at the four corners, hanging from the ceiling.—Amongst the pictures are the following :—

John Temple, Esq. of Stowe; son of Peter Temple, who built Stowe in 1560.

Richard Grenville of Wotton, born 1586.

Edward Grenville, by Cornelius Jansen, 1622.

Elizabeth Spencer, heiress of the Spencers of Everton, wife of John Temple of Stowe.

Sir Peter Temple, Bart. 1622, eldest son of Sir Thomas,
—by Cornelius Jansen.

Susanna Grenville, 1627.

Elizabeth Temple, wife of Sir H. Gibbs, daughter of Sir
Thomas Temple, Knight.

Sir Beville Grenville, killed at the battle of Lansdown.

Richard Grenville of Wotton, born 1527.

Penelope Temple, fourth sister to Lord Cobham, married
R. Berenger, Esq.

Sir Thomas Temple, Knight, second son of Sir Thomas,
and grandson of Peter Temple, who built Stowe.

George Doddington, Esq. son of George Doddington of
Somersetshire, who married the Lady Christiana Temple.

Frances Saunders, wife to Richard Grenville of Wotton,
by Cornelius Jansen.

Dorothy Leigh, wife of Sir Thomas Temple, Knight, by
Cornelius Jansen.

Sir Bernard Grenville, father of Sir Beville.

Mary Giffard, wife to Richard Grenville of Wotton, who
was born in 1527.

Martha Lady Peniston, daughter of Sir Thomas Temple.

Mary Knapp, wife of Sir Richard Temple.

Mary St. Leger, wife to Sir Beville Grenville.

Richard Grenville of Wotton, Esq. by Sir Godfrey
Kneller.

Christian Temple, third sister to Lord Cobham, married
Sir T. Lyttleton.

Captain Thomas Grenville, youngest brother of the Right

Honourable George Grenville, Captain of His Majesty's ship *Defiance*, 64 guns, killed in action, May 3d, 1747.

Penelope Grenville, daughter to Richard Grenville of Wotton, born 6th of April, 1674, *Ætat.* 28,—married Sir J. Conway.

Hester Countess Temple, wife to Richard Grenville of Wotton, succeeded her brother as Viscountess and Baroness Cobham, and was created Countess Temple.

Hester Sandys, wife of Sir Thomas Temple, who from four sons and nine daughters, lived to see upwards of seven hundred descendants from herself. *Vide Fuller's Worthies.*

Maria Temple, eldest daughter of Sir Richard Temple, Bart. sister to Lord Cobham, wife of Dr. West, and after of Sir J. Langham, Bart. 1735.

Lord George and Lady Mary Grenville, painted when children, by the late Marchioness of Buckingham.

Sir Thomas Temple, Bart. eldest son of John Temple of Stowe.

The Lady Mary Arundell, daughter of George, Marquess of Buckingham, by Hopner.

The late Marchioness of Buckingham and her eldest Son the present Marquess, whole length, by Sir Joshua Reynolds.

Sir Richard Temple, Bart. father to Lord Cobham.

Anna Countess Temple, wife to Richard Earl Temple.

Richard Lord Viscount Cobham, 1736, by Vanloo.

Right Honourable George Grenville, by Sir Joshua Reynolds.

Richard, Marquess of Buckingham, by Beechy.

Catharine Grenville, sister to George Marquess of Buckingham, wife of R. A. Neville, now Lord Braybrook, by the late Marchioness of Buckingham.

Honourable James Grenville, 1740.

Richard Earl Temple, by Sir Joshua Reynolds.

Right Hon. Thomas Grenville, by Hopner.

The late Marquess of Buckingham, by Jackson.

Lady Hester Grenville, wife to the Earl of Chatham.

William Windham Lord Grenville, by Hopner.

Late Marchioness of Buckingham, by Hopner.

Anne Halsey, Viscountess Cobham, 1723, wife of Lord Cobham.

William Earl of Chatham, by Hoare.

Elizabeth Windham, wife of the Right Hon. George Grenville, by Hudson.

Right Hon. George Doddington, uncle to Lord Cobham.

Sir Richard Grenville of Wotton, 1671.

This room is ornamented with three white marble busts by Comolli, a pupil of Canova, viz.

Richard, Marquess of Buckingham.

The Right Honourable Thomas Grenville.

William Windham Lord Grenville,

and one, by Nollekins, of

The Right Honourable George Grenville.

AN ORNAMENTED VESTIBULE,

supported by columns, in which hang two pictures by Fuseli, from Shakspeare's *Midsummer Night's Dream*, leads to

THE ANTI-LIBRARY,

fitted up with mahogany, and containing a most valuable and extensive collection of Prints and Maps. Opposite the doors, and between the windows, are two Globes of the largest size: the coelestial globe differs from all others in being graduated in the same manner as the terrestrial globe, by lines of longitude and latitude, on a dark blue ground: the stars of seven different magnitudes are marked by foils of different colours, and the nebulae are marked in silver, amounting to 4944 in number. The whole executed by Mr. Dudley Adams. Over the chimney is a Parisian Clock, with two figures of Biscuit China from the manufactory of Sevres. From the centre of the ceiling hangs a lamp. Over the book cases are the following pictures:

Four Italian Conversation Pieces, by Francisco Cippo.

Helena Forman, (Rubens's Wife,) by Rubens.

Rape of Helen, by Primaticcio.

Return of Briseis to her Father, by Primaticcio.

*Is this the painting from
the Pantheon which I collected
with Dr. Matthew Prichard?*

The next Room is the

BREAKFAST PARLOUR,

hung with blue damask, and furnished entirely with the finest old Buhl.—At one end is a splendid commode, 10 feet high, composed of the finest Buhl, and lapis lazuli. In this room are three tables also of the finest Buhl.—The pictures are as follow:

Rembrandt's Father, by Rembrandt.

Inside of a Kitchen and Portrait of Teniers's Wife, by Teniers.

Countrymen, Goats, and Cattle, by Cuyp.

Triumph of War over Civilization and the Arts, an allegorical picture, copied from one by Rubens in the Gallery at Florence, by Joanni de l'Era. This fine Picture almost equals in beauty the excellence of the Original, and is the only copy of it extant.

View of the Tiber above Rome.

A Battle Piece, by Bourgonione.

Old Man's Head, by Rembrandt.

Satyrs and Landscape, by Paul Breughell.

A Battle Piece.

Titian's Mistress (as Venus) by Titian.

Landscape, by Wilson.

View of Gravelines, by Ruisdael.

Adoration of the Magi, by Rubens.

Small Landscape.

A Conversation at the Door of an Inn, by Wooverman.

Rembrandt's Wife, as Minerva, by Rembrandt.

Marriage of a Duke of Milan, by Tintoretto.

John, last Duke of Cleves, occasionally confined for Insanity by his Father Duke William, by Rembrandt. The King of Prussia has the same Picture in his collection, called Sampson in the Prison of Gaza. This Picture has two Black Boys in the back ground, which do not exist in the King of Prussia's Picture; that Picture was brought from Berlin to St. Cloud, by order of Buonaparte, and restored to Prussia by the Allies, in 1815.

Handwritten notes:
This picture was at Charlotte
in 1815 and kept by
Henry C. Remond
of Paris and for
1815-1816

Handwritten notes:
The picture
is in the
Collection

Small Landscape.

Adoration of the Magi, by Paul Veronese.

St. Francis, by Guido.

Landscape.

Port of Flushing, by Bach.

Landscape, and Groupe of Horses.

Herodias, with John Baptist's Head, by Julio Romano.

Portrait of Rembrandt, by Rembrandt.

Holy Family, and St. Katharine, by Andrea Covelli,
Scholar of Bellini, 1454.

Landscape.

Christ rising from the Tomb, by Tintoretto.

La Belle Ferroniere, Mistress to Francis 1st, King of
France, by Leonardo da Vinci.

Death of Adonis, by Rubens.

Landscape, by Van Goien.

Burial of Christ, by Giacomo Bassano.

Orpheus and the Brutes, by Hieronymo Bassano.

Next to this Room is the

CHANDOS BED ROOM.

The Bed is the State bed used at the christening of the eldest daughter of James, the last Duke of Chandos, and Anna Eliza his wife, father and mother of the present Marchioness of Buckingham, when the King and Queen stood Sponsors. The head of the bed is superbly ornamented with the armorial bearings of Chandos embroidered in gold and colours. The workmanship of the whole, and

the gildings are superb.—The hangings and curtains are of white satin striped with pink, and the furniture of the room corresponds.—A magnificent Toilet with a complete service of gilt plate stands under the Glass, the frame of which is also of silver gilt.—On two gilt tables are small inlaid ivory cabinets, upon each of which stands a superb vase of Worcester Porcelain.—On each side of the toilet stands a magnificent japan china jar.—Upon the chimney and cabinets, as well as upon two marble slabs made out of one of the pillars of the Temple of Apollo at Delphos, is a splendid assemblage of China, entirely of English manufacture.

Over the chimney is a portrait of Mrs. Siddons, in the character of the Tragic Muse, supported by the Genii of Pity and of Horror, painted by the late Lady Buckingham; the original design by Sir Joshua Reynolds.—On a pannel in the frame of it is this inscription :

Oh! for a muse of fire that would ascend
The brightest heaven of invention.

SHAKSPEARE'S HENRY V.

Opposite the pier glass is a fine full length portrait of Earl Nugent, by Gainsborough.

The room is decorated with portraits, designs, and a variety of drawings, in crayons, &c. done by the late Marchioness of Buckingham; with several views of Rome in water colours, and three drawings by Giovanni de l'Era—a Florentine, representing Roman subjects. There is also a set of miniature paintings of the Kings of England.

Returning through the rooms already passed through, you enter the

LIBRARY,

seventy-five feet long, by twenty-five feet wide: the whole is fitted up with mahogany, and the curtains of grey cloth with draperies of crimson velvet, trimmed with gold fringe, are tastefully supported by gilt Lions' heads.—Round the room runs a Gallery of singular light construction, the entrance to which is by a small stair-case contrived within the wall; the balustrade is of ornamented iron work—the ceiling is most richly decorated, and from it hang three splendid cut-glass chrysal lamps. There is a chimney at each end of the room, over which are two glasses, and upon each chimney-piece is a magnificent clock of Parisian manufacture, and alabaster groupes and urns of most elaborate and beautiful workmanship. In this room are collected above 20,000 volumes of printed books, constituting one of the most magnificent libraries in Europe, and collected principally by the late Marquess of Buckingham.

A small stair-case of oak, concealed within the wall, leads down into a small vaulted Hall, fitted up with painted glass, the walls of which are hung with armour: three figures stand on the pavement, one dressed in a complete and valuable suit of Norman-chain armour, the other in a suit of armour worn by a Bill man in Queen Elizabeth's reign, and the third in the splendid and costly arms and costume of a Persian warrior.—Amongst the arms are some that belonged to Tippoo Saib.

Under the window is a beautiful Oak Chest of antique form and workmanship. It formerly stood in the Jerusalem chamber, within the Palace of Westminster, and contained the vestments used by the Priests in the service of Westminster Abbey before the Reformation.

Over the door leading to the Manuscript Room, is a most curious Alto-relievo, in stone, brought from Castle Hedingham in Essex, the seat of the Veres Earls of Oxford, representing the battle of Bosworth Field; Richard III. lies prostrate on the ground with his crown, under the horse's feet of the conquering Richmond: the achievements of the Knights are emblazoned upon their respective shields, and at the ends of the Alto-relievo stand two figures of Henry VII. and his Queen, by whose marriage the red and white roses were united, and civil war was made to cease in England.

From the vaulted roof of this Hall hangs a lamp of Bronze and Or Molu; and the whole forms a singular contrast with the Grecian splendour of the suite of apartments up stairs.

THE MANUSCRIPT ROOM,

is decorated entirely in the Gothic style, the book-cases glazed and ornamented with bronze ornaments, the whole correctly modelled from King Henry VIIIth's chapel in Westminster Abbey; the ceiling is vaulted throughout, and in the centre is a circular shield filled with the armorial bearings of the Grenville, Temple, Nugent, and Chandos families. —The window frames are richly carved in oak, and

glazed with painted glass borders—The curtains are crimson silk trimmed with gold fringe—The chimney piece is of black marble ornamented with Or Molú, and on the opposite end of the room is a receptacle for manuscripts to correspond.

Over the chimney, the opposite recess, and the door, are splendid Gothic Canopies.—On frames of crimson velvet, over the chimney and corresponding recess, is a valuable collection of miniatures, amongst them are the following,

OVER THE CHIMNEY.

Louis le Dauphin, son of Louis XIVth,——Louis XIV. Both these Miniatures were given to Mrs. Grenville, wife of the Right Honourable George Grenville, by Clara de Marsilly, Viscountess Bolingbroke.——Mrs. Davis.——Barbara Villiers, Duchess of Cleveland.——Charles the Ist.——James, Duke of York, afterwards James the IIId.——Mary, Queen of Scots.——Earl of Holland.——Lady Jane Grey,——Jane Seymour. Both these original Miniatures came into the possession of Mrs. Grenville from the collection of her grandfather Charles, Duke of Somerset.——Admiral Seymour, brother to the Protector Duke of Somerset; given to Mrs. Grenville by the Duke of Somerset.——Anna Boleyn.——Elizabeth Percy, Duchess of Somerset.——Mary, Queen of England.——The Protector, Duke of Somerset; also given to Mrs. Grenville by the Duke of Somerset.——Matthew Prior.——Archbishop Sheldon, 1595.——Gustavus Adolphus; given by him to Sir Henry St. George, when the latter invested the former with the Order of the Garter.

IN ONE LARGE OVAL FRAME ARE THE FOLLOWING MINIATURES.

Anna Craggs, wife of T. Newsham, after of John Knight, Esq. and lastly of Robert Nugent, Esq.——Princesse de Stolberg, wife of Charles Edward, the Pretender, 1774; given by her to George Marquess of Buckingham.——Robert Nugent, afterwards Earl Nugent.——Charles IIId of Sweden.——M. Elector of Bavaria.——Anna Chambers, Countess Temple.——Richard, Earl Temple.——Mary, Marchioness of Buckingham, 1783.——George, Earl Temple, afterwards Marquess of Buckingham, 1782.——Hester, Countess Temple.——Madame de Maintenon, by Petitot.——The Electress of Bavaria.——John Knight, Esq. of Gosfield.——Sir William Temple.——Algernon, Duke of Somerset.——Charles II.; this curious Miniature was given by him in 1651, to the Lady Beauchamp; wife of Henry Lord Beauchamp, from whom it descended lineally to Anna Eliza, daughter of James Duke of Chandos, and wife of Richard Marquess of Buckingham.——Round the frame are the descents of

the present Royal Family, and of the family of James, Duke of Chandos, from Henry VII. King of England.

OPPOSITE THE CHIMNEY.

John, Duke of Marlborough.—J. Newsham, jun.—Charles I. in curious old needle work.—Mr. Newsham.—Two Views of Venice, by Caneletti.—Mrs. Knight.—Mr. Knight.—Mr. and Mrs. Knight, and Secretary Craggs, by Prewett, 1735.—The Duke of Chandos.—Lucy, Countess of Bedford.—Madam Elizabeth of France, (original,) presented to the late Marchioness of Buckingham by his Royal Highness Monsieur.—Mary, Queen of Scots, on mother of pearl; from a plate in the possession of the late Dr. Meade.—Duchess of Portsmouth.

IN THE OVAL FRAME ARE THE FOLLOWING:

John Knight, Esq. of Gosfield.—Alexander Pope; given by him to Anne Knight, afterwards wife to Robert Nugent.—James Craggs, jun.—James Craggs, sen.—The wife of J. Knight, Esq.—Her Royal Highness Princess Amelia; given by her to Anna Countess Temple, 1767.—The Wife of James Craggs, sen.—Sarah, Duchess of Marlborough.—Brigadier General Michael Richards, Surveyor General of the Ordnance, 1717.—The Elector of Brandenburg.—Her Royal Highness Augusta, Princess of Wales; given by her to Countess Temple.—Lady E. Germain.—Lady E. Germain.—Sheldon, Archbishop of Canterbury.—Elizabeth Drax, wife of Earl Berkeley, afterwards wife of Robert Nugent, Esq.—&c.

The centre table and pier tables are of ebony ornamented in the richest manner, with Ivory, to suit the room, as well as two Library chairs made of the same materials: on the centre table is a bronze fluted gothic pillar supporting a lamp. In a Casket on one of the pier tables is a lock of hair of Queen Mary of France, ancestress of the Marchioness of Buckingham, taken from her corpse when her coffin was opened in the Church of Bury St. Edmunds.

The chairs are of ebony, and carved in the most elaborate manner; the armed chairs belonged to Peter Paul Rubens, and were made after his designs.

In this room is a splendid and unique assemblage of most valuable manuscripts, consisting of above 2000 volumes;

amongst them is a collection of Saxon and Norman Charters in regular succession from the year 690, to the union of the houses of York and Lancaster, and a body of historical learning, making this collection most interesting and valuable to the Historian and Antiquarian.

Re-ascending into the suite of Rooms, you pass through the Library into the

MUSIC ROOM,

decorated at each end with the finest Scaiola columns, executed by Signor Bartoli, after the Sienna marble: the capitals are richly gilt, as are the mouldings, and the ornaments in relief throughout this room. The walls are divided into pannels, within which is a profusion of paintings in Arabesque and other subjects: the general idea is taken from the Loggia of Raphael at Rome, but the decoration is varied with great taste in the design and execution.—The figures, the foliage, the birds, and architecture in these paintings are all finished with the greatest attention to nature, and to the harmony of colouring.

At one end is a recess decorated in the same beautiful manner, the pilasters which support it are painted on a gold ground; the same ground and decoration ornament the frizes of the doors, and the pannels of the shutters. Within this niche is a statue; the niche is crowned with festoons of laurel and a lyre, all richly carved and gilt in variegated gold. The doors are divided into pannels, the ground of which is pink; the paintings within them are Chiaro Scuro, and are all varied with the utmost taste.

The ceiling is from a design of Raphael's, it is divided

into compartments, some of which are painted in Chiaro Scuro upon pink grounds, but the principal are painted in colours; that in the centre represents the dance of the Hours, the Seasons, and Aurora round the Sun, which forms the centre; the figure of Night wrapt in her mantle retires under a clond. The two oblong compartments represent, the one a Bacchanal procession, the other the revels of Sardanapalus. From the centre hangs a glass lustre, and four girandoles in the corners are supported by gilt candelabra.

The design, decoration, and execution of this room is the work of Signor Valdrè, and does the greatest credit to his genius and his pencil.

The chimney piece is Roman; the pannels are of the Rosso Antico with ornaments in Or Molu: upon it are groups in Alabaster:—Over it is a glass.—Opposite to it are two tables of the finest Verde Antico: they were executed at Rome: the frames are decorated in a singular stile, being inlaid with the same marble;—the tablets upon which the figures in Or Molu are placed, are of transparent oriental Alabaster: opposite to them are two tables of Giallo Antico in gilt frames corresponding with the pillars, which support the roof.

Passing through the Saloon you enter

THE STATE DRAWING ROOM,

hung with Orange-coloured Damask.

The chimney-piece is Italian; in the centre of it is an antique tablet of Oriental Alabaster, representing heads of

Bacchanals, and the emblems of the sacrifice to Bacchus: in the frieze are oval compartments of white marble with fauns gazing in a fountain: the pilasters are of porphyry together with part of the entablature; the remainder is of the finest white marble. Upon it is placed a very valuable Vase of the transparent Oriental Alabaster.

Two fine pier glasses, and tables under them of the finest Giallo Antico in superb gilt frames, upon which are two magnificent Alabaster Vases, and valuable pieces of old China: opposite to them and on each side of the fire place, are two rose-wood commodes ornamented with Or Molu, and surmounted by slabs of verde antico marble, upon which are some beautiful specimens of Sevres China.

Amongst the pictures are the following,—

A small Sea Piece, by Vernet.

Marriage of Cana, by Bassano.

Croesus shewing his treasure to Solon, by Staalbembt.

A Boy and Woman by Candle-light, by Schalcken.

Dobson's Head, by himself.

Vertumnus and Pomona, by Tintoretto.

Landscape, by Salvator Rosa, very fine.

Fruit Piece, by Smith.

King David playing on the Harp, by Lastmann, master to Rembrandt. He has introduced his own portrait playing on the violin, in this picture.

View of Naples.

Fruit-piece, by Smith.

View of Naples.

Head of a Boy, by Millé.

*Is this the picture from:
Nantes, the house of 1822?*

- Sampson and Delilah, by Guercino.
- Flemish Conversation Piece, by Brackenbergh.
- Landscape and Cattle, by Berghun.
- Inside of a Church, by Van Nief.
- Adam and Eve.
- Venus, from Gavin Hamilton's Collection, by Titian.
- Holy Family, by Rubens.
- Landscape, by Claude de Lorraine.
- Rachael's Tent (vide Genesis, ch. xxxiv.) by Gerrard Dow,
very fine.
- Holy Family, by Rubens.
- Conversation and Landscape, by Teniers, very fine.
- Moses burying the Egyptian, by N. Poussin.
- Our Saviour falling under the Cross.
- A Sea Piece, by Storcke.
- A Landscape and Cattle, by Pinecker.
- Head of St. Peter, by Rubens.
- Hagar and Ishmael, by Pietro da Cortona.
- Landscape, by N. Poussin.
- St. Catharine, by Albert Durer.
- Head of Christ, by Carlo Dolci, very fine.
- Prince Henry and Prince Maurice of Nassau, on horseback,
very fine; a Sketch, by Vandyke.
- Orodes ordering the gold to be poured into the head
of Crassus, by N. Poussin.
- Entry of Louis XIV. into Paris, by Vander Meulen.
- St. Barbara, by Albert Durer.
- Madona, by Carlo Dolci, very fine.

Judas throwing down the thirty pieces of silver, by Rembrandt, 1642.

Head of St. Paul, by Rubens.

Return of the Prodigal Son, by Guercino.

Landscape, by N. Poussin.

In the recess at the end of the room is a bust of His Royal Highness William Frederick Duke of Gloucester, in white marble, by Comolli.

THE STATE DINING ROOM.

Two marble chimney-pieces of Sienna, &c. by Mr. Lovel.

The cieling ornamented with gilding, by Sclater, and paintings by Jones.

Two marble tables of Nero Antico, with two pier glasses.

The walls are adorned with curious pieces of tapestry, viz.

1. The Triumph of Ceres.
2. The Triumph of Bacchus.
3. The Triumph of Venus.
4. The Triumph of Mars.
5. The Triumph of Diana.

The piers are adorned with trophies.

The upper part of the chimney-pieces are ornamented with gilding and carving.

1. A Goddess conducting Learning to Truth.
2. Mercury conducting Tragic and Comic Poetry to the hill of Parnassus.

Four paintings in Chiaro Scuro, copied by Jones from subjects found in Herculaneum, are over the doors.

The chairs are of mahogany, carved, and covered with blue Morocco leather; the curtains are of rich crimson silk, trimmed deep with gold lace and fringe.

At the two extremities of the room, are two magnificent side-boards of mahogany, elaborately carved, and exquisitely finished; ornamented with Or Molu, and surmounted with lamps. From the ceiling hang four lustres, and in the piers are lamps standing on bronzed fluted pillars.

Upon the tables and chimnies are fine bronze statues of Hercules, Flora, Venus, and some smaller bronzes.

THE STATE DRESSING ROOM

is hung with tapestry, worked by a subscription of Lord Cobham, and other officers serving under the Duke of Marlborough, which represents the functions of the cavalry, in the army of the Allies; and the operations of the siege of Lisle. The great piece represents part of the battle of Wynendael wood.—Similar sets were worked for the Duke of Marlborough, at Blenheim; for Lord Cadogan, at Caversham; the Duke of Argyle, at Inverary; Lord Orkney, at Clifden; General Lumley, at Stanstead; and for General Webb.

On a table of Verde Antico between the windows, is a magnificent vase of Raphael's ware, and different pieces of the same ware ornament the room.

Opposite the fire place is a large chest inlaid with mother of pearl.

In this room are three cabinets of Pietra Dura. Upon two of them, are a vase of oriental alabaster, and an antique vase of white marble, with the Dance of the Hours

upon it in Alto-relievo. Upon the third is a tripod of oriental alabaster upon porphyry legs.

Two small chests of Pietra Dura, and a tray, and tea caddy of the same, are placed in the room.

The chimney-piece is by Mr. Lovel White.—The chairs and window curtains of damask.

A fine portrait of the late Field Marshal Viscount Cobham, by Sir Godfrey Kneller, hangs over the chimney.

Over the doors are pictures of the King and Queen, by Ramsey: and of the late Marquess of Buckingham, by Hopner.

In the centre of the room stands a beautiful table, made out of one piece of English Oak, ornamented with Or Molú: the border round it is of Elm.

THE STATE BED CHAMBER.

The bed and ceiling by Signor Borra. The chairs, window-curtains, and hangings are of crimson damask.—The pillars of the Corinthian order; the whole finely carved and gilt.

Over the door is a Madonna from the School of Rubens; and over the chimney, a magnificent copy, by Sir Godfrey Kneller, of the famous picture of Charles I. attended by Monsieur St. Simon, painted by Vandyke; and now at Hampton Court.

The chimney-piece is of white marble, designed by Signor Borra, and executed by Mr. Lovel. Opposite to the chimney is a magnificent Toilet of gold muslin, covered with a

profusion of the most splendid gold toilet plate in filigree, and ornamented with jewels.

Two Cupids with branches for candles in their hands, by Mr. Lovel, are on each side of the fire-place.

The ceiling is ornamented with the Insignia of the Garter.

A Pier Glass and Mosaic Table under it, and two other glasses adorn the room.

In the room are six Japan Cabinets, which are filled, as well as the recesses near the windows, and the table under the glass, with a large and magnificent collection of the finest old China.

THE STATE CLOSET,

hung with Yellow Damask.

The Couch is composed of the richly-embossed and embroidered in gold covering of Tippoo Sultaun's State Palanquin, found in his palace at Seringapatam, when that city was stormed by the British troops. The table in the window recess is covered with blue cloth, splendidly embossed and embroidered in gold: opposite to the Couch is a Writing Commode, ornamented with Or-Molú, upon which is a beautiful Amber Cabinet, and two Amber Candlesticks. On each side is a Tripod Stand, containing a Porcelain Dish. Upon the table are some beautiful pieces of Dresden China.

The Pictures are as follow,—

OVER THE COUCH.

Holy Family.

Holy Family, a Sketch, by Rubens.

View of an Interior, by Van Nief.

Madame de Montespan.

Katharine Manners, Duchess of Buck-
ingham. } both by Mytens.
1626.

The Queen of Bohemia,

The Chandos Shakspeare, supposed to be the only original picture of that poet extant. (vide Malone's edition of Shakspeare.) This picture was the property of James, the last Duke of Chandos, and descended to the Marquess of Buckingham, in right of his wife Anna Eliza, the present Marchioness.

Frederick VI. King of Denmark, by Angelica, presented by himself, when on a visit to Stowe.

Lady Guldeford, by Holbein. This Picture has been engraved by Hollar.

Queen Anna Boleyn.

Earl of Glencairn.

Mrs. Behn.

Holy Family, by Correggio, very fine.

Thomas, Earl of Pembroke.

Diana, by Correggio.

Charles Brandon, Duke of Suffolk, by Holbein.

A Boy and Woman by candlelight, by Schelcken.

OPPOSITE THE COUCH.

Head of St. Francis.

Edward VI.

Luther, by Hans Holbein.

The second Earl of Bedford.

Paul, Emperor of all the Russias, presented by himself to William Wyndham Lord Grenville, when Secretary of State.

Portrait of Raphael di Urbino, by himself.

Head of a Woman.

Edward V.

Margaret of Parma, Gouvernante of the Netherlands, natural daughter to the Emperor Charles V.; by Hans Holbein.

Lord Treasurer Burleigh.

Holy Family, a Sketch, by Rubens.

Flemish Port by Moonlight, by Swickhardt.

John Calvin, (original.)

THE STATE BATH CLOSET,

entirely wainscoted with the finest Japan, presented by the late Prince and Princess of Wales to Richard Earl Temple.

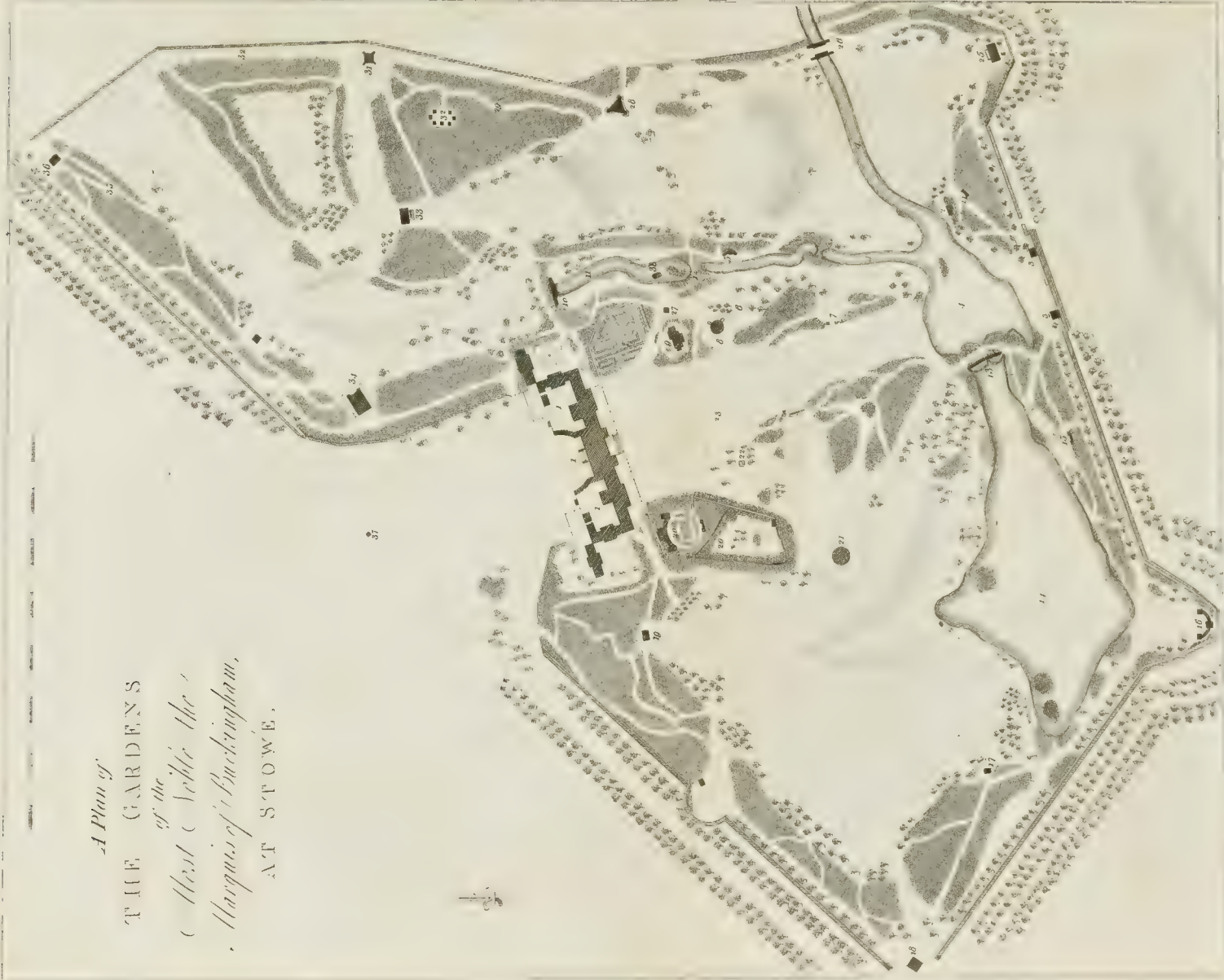
In a small recess is a Bath of marble, in the form of an ancient Sarcophagus, ornamented with Or Molú, and standing on Lions' feet: opposite to the Bath is a recess filled with the finest old China, with which, as well as with ornaments in carved Ivory, Amber, Cornelian, Gold and Silver, Filigree, and Enamel, (many of them of great age and value, and set in Jewels,) the shelves round the closet, the recess of the window, and a table before it, are filled; on the latter stands a Pagoda, entirely made of Mother of Pearl. Ornaments of old China are likewise placed upon brackets round the top of the Closet.

A small door in the Japan wainscot opens to a private stair-case, communicating with a small Dressing Room above the Closet, and another private door leads to a dégagement, and a Page's Room; the small Dressing Room above, is likewise entirely wainscoted and covered with the finest Japan. In it are two Japan Cabinets, two Japan stands, Japan wash-hand stand, and a Toilet covered with painted Tiffany, upon which stands a Glass in a Japan frame, and a Toilet set of Japan.—Over the fire place is a Glass in a Japan frame.

The length of the line through the House is 454 feet, that of the Offices is 462 feet; so the whole extent is 916 feet.

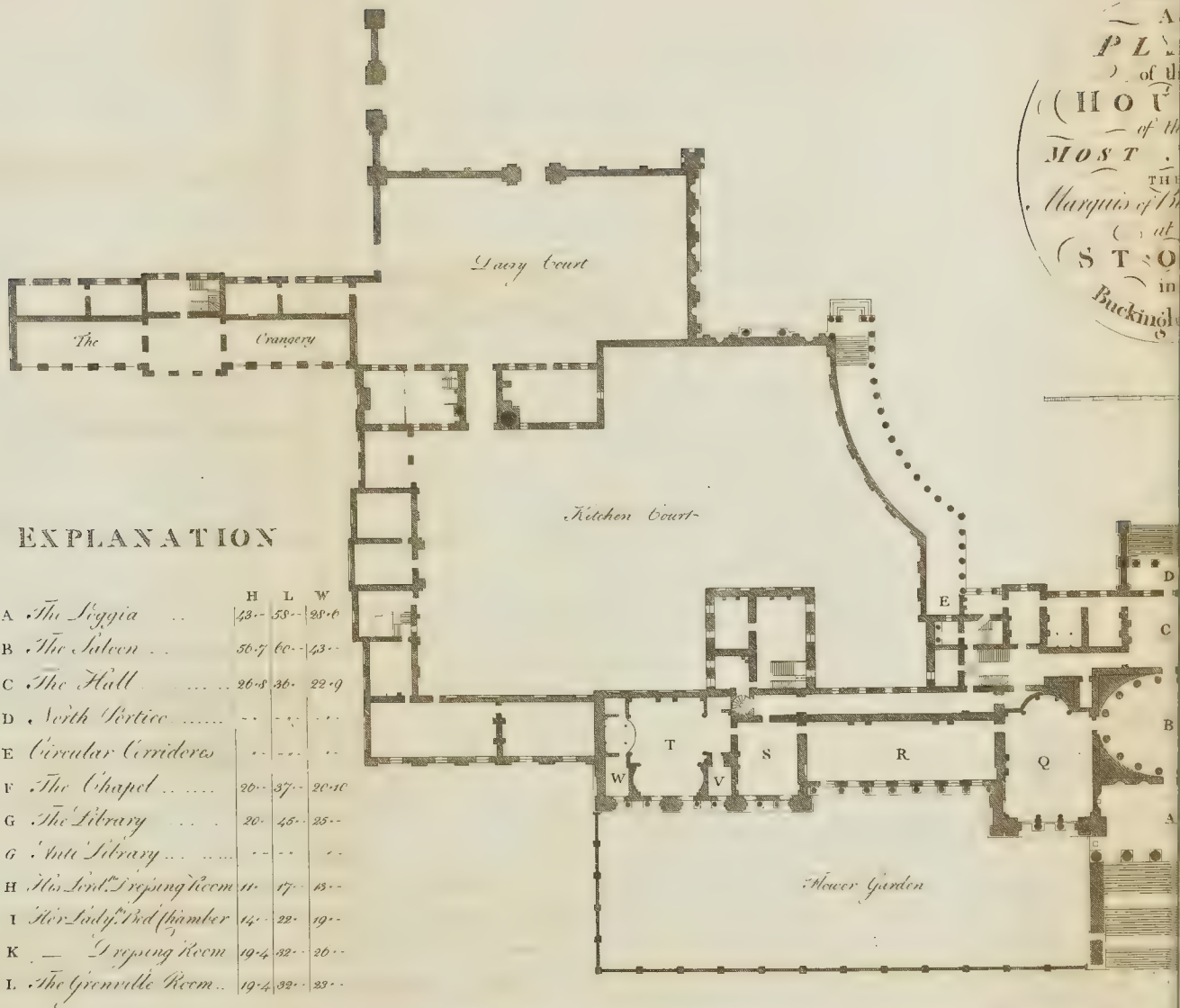
FINIS.

A Plan of
 THE GARDENS
of the
 (Lord & Lady the
 Marquis of Buckingham,
 AT STOWE.



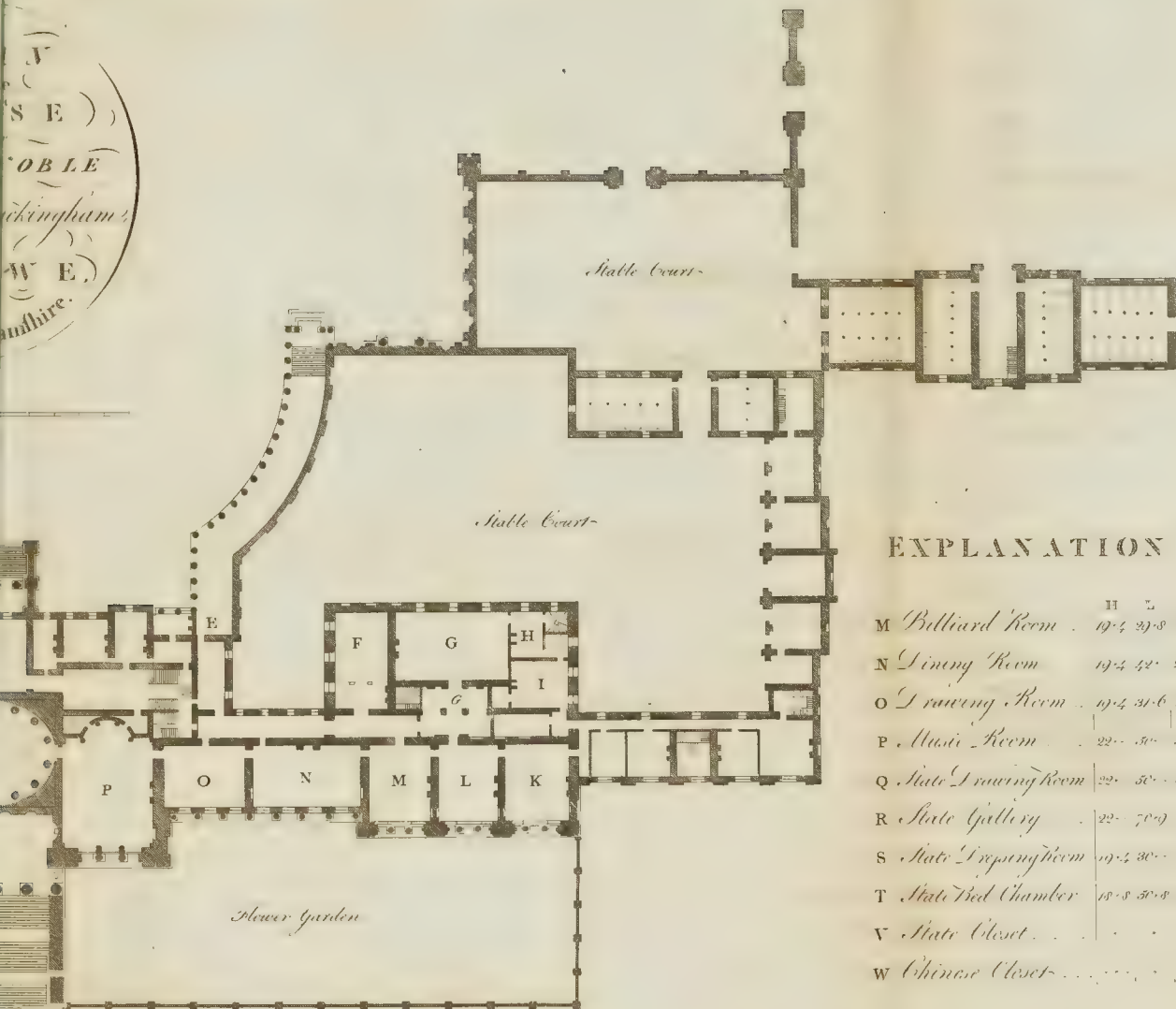
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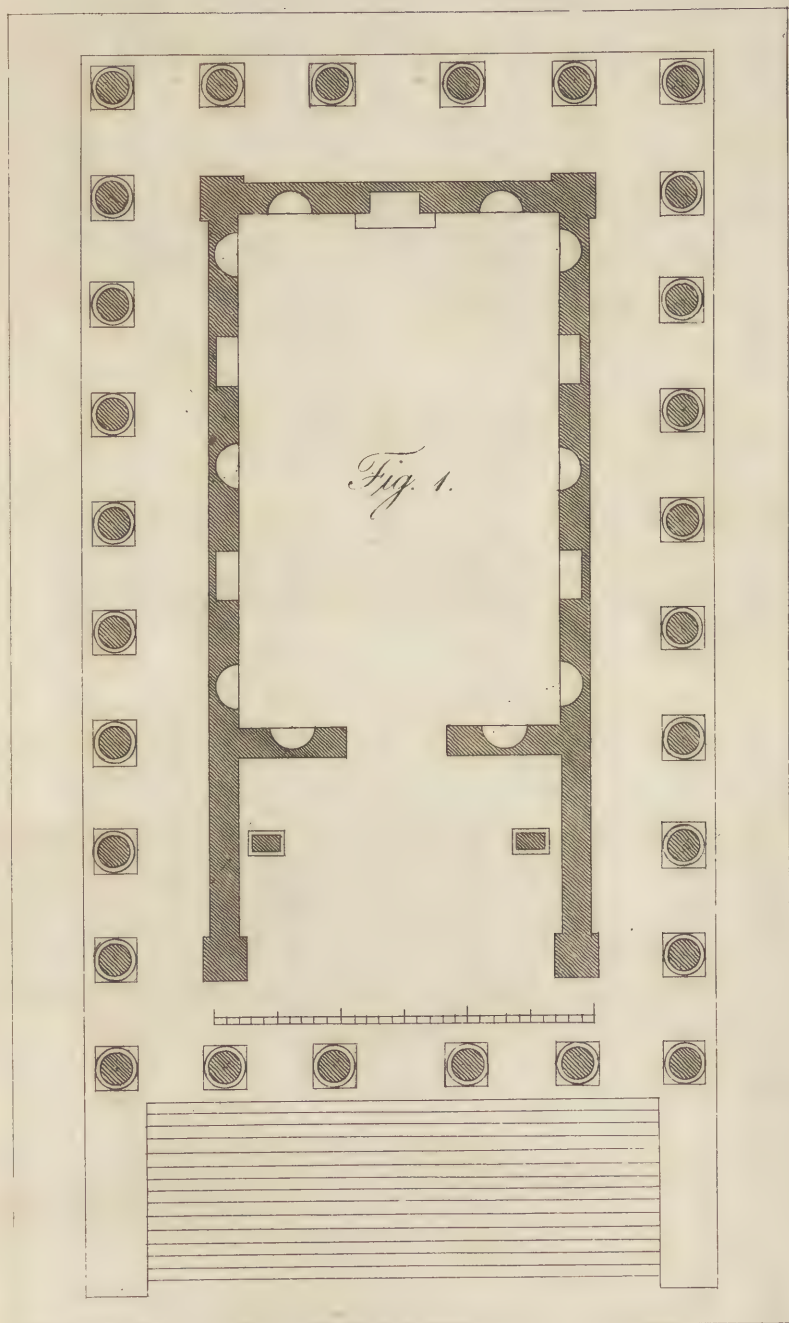
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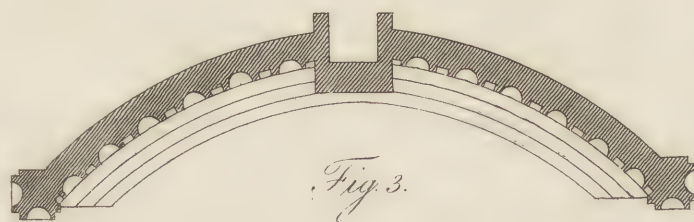
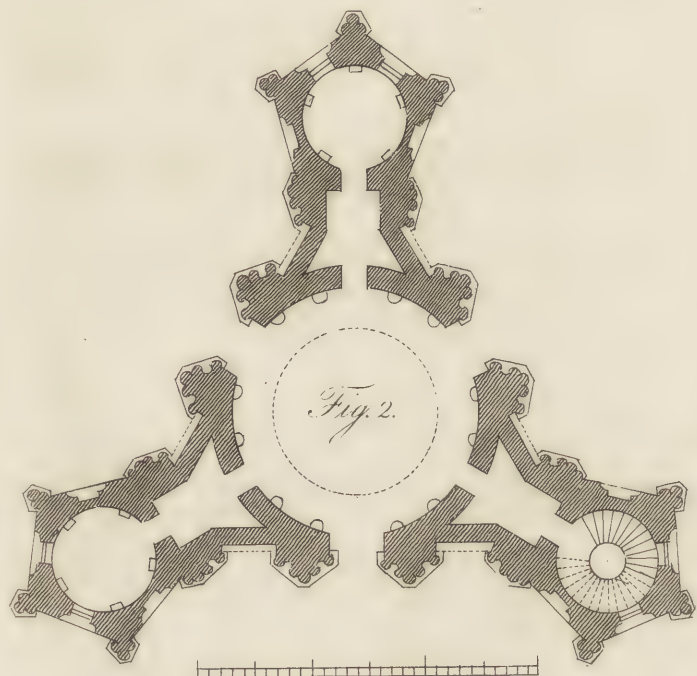
EXPLANATION

| | H | L | W |
|-----------------------------|------|------|-------|
| M Billiard Room . . . | 19.4 | 29.8 | 26.3 |
| N Dining Room . . . | 19.4 | 42. | 25. |
| O Drawing Room . . . | 19.4 | 31.6 | 25. |
| P Music Room . . . | 22. | 30. | 32. |
| Q State Drawing Room . . . | 22. | 30. | 32. |
| R State Gallery . . . | 22. | 70.9 | 25. |
| S State Dressing Room . . . | 19.4 | 30. | 27.8 |
| T State Bed Chamber . . . | 18.5 | 30.8 | 35.10 |
| V State Closet . . . | . | . | . |
| W Chinese Closet . . . | . | . | . |

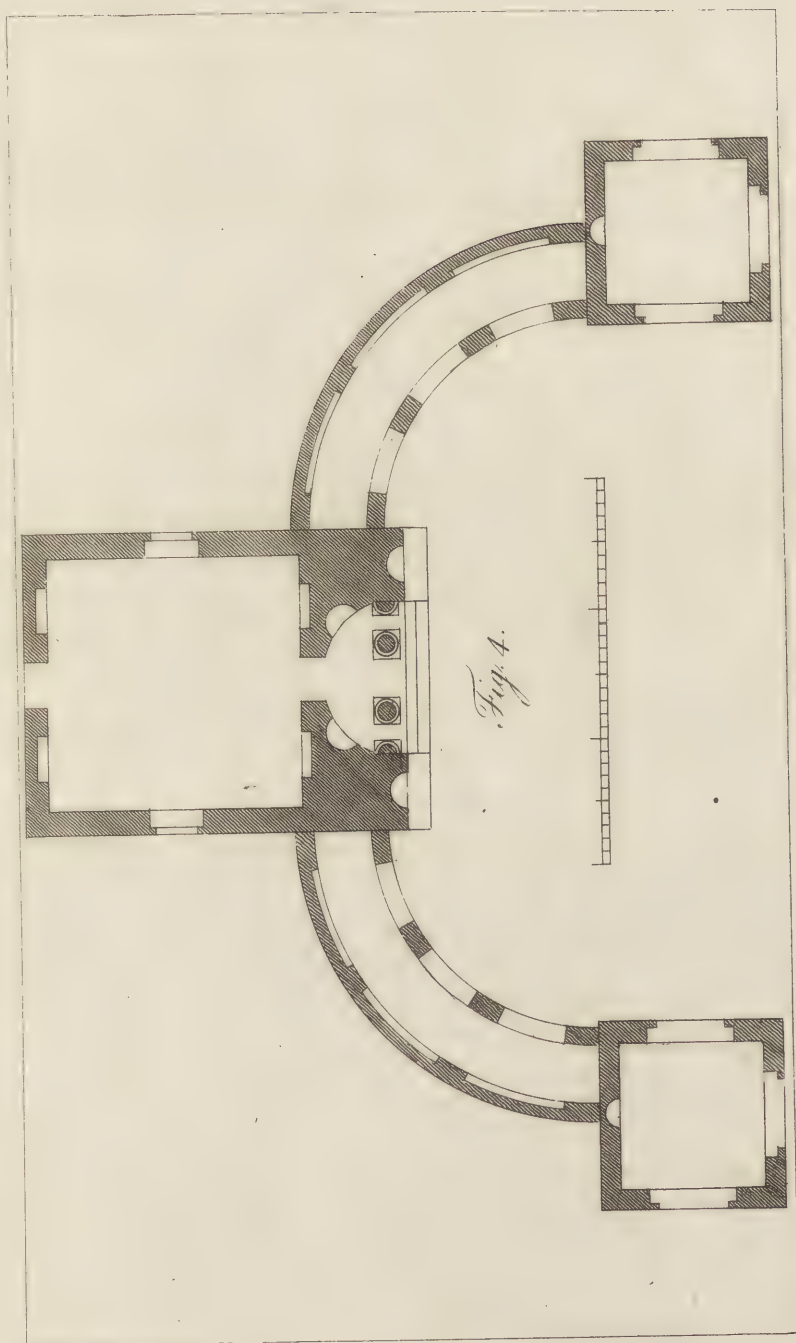
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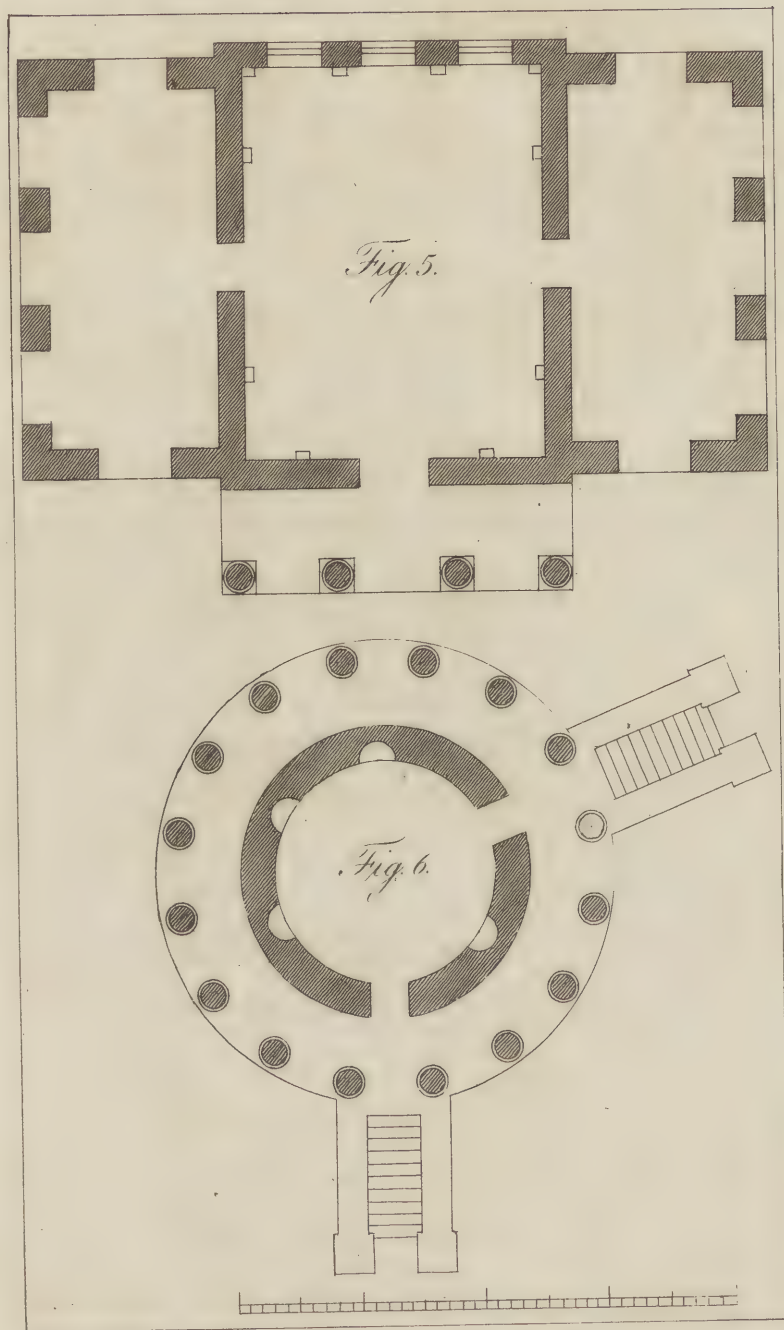




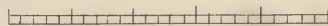
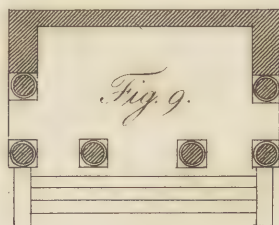
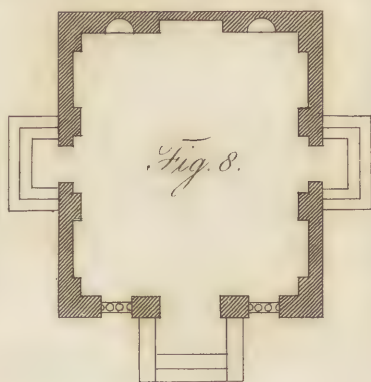
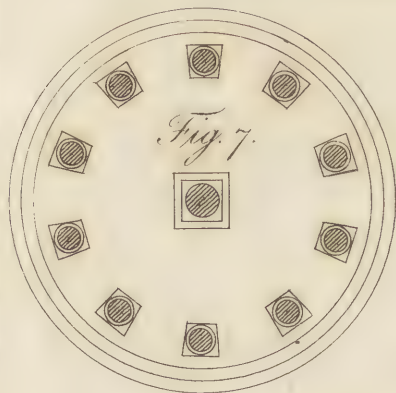




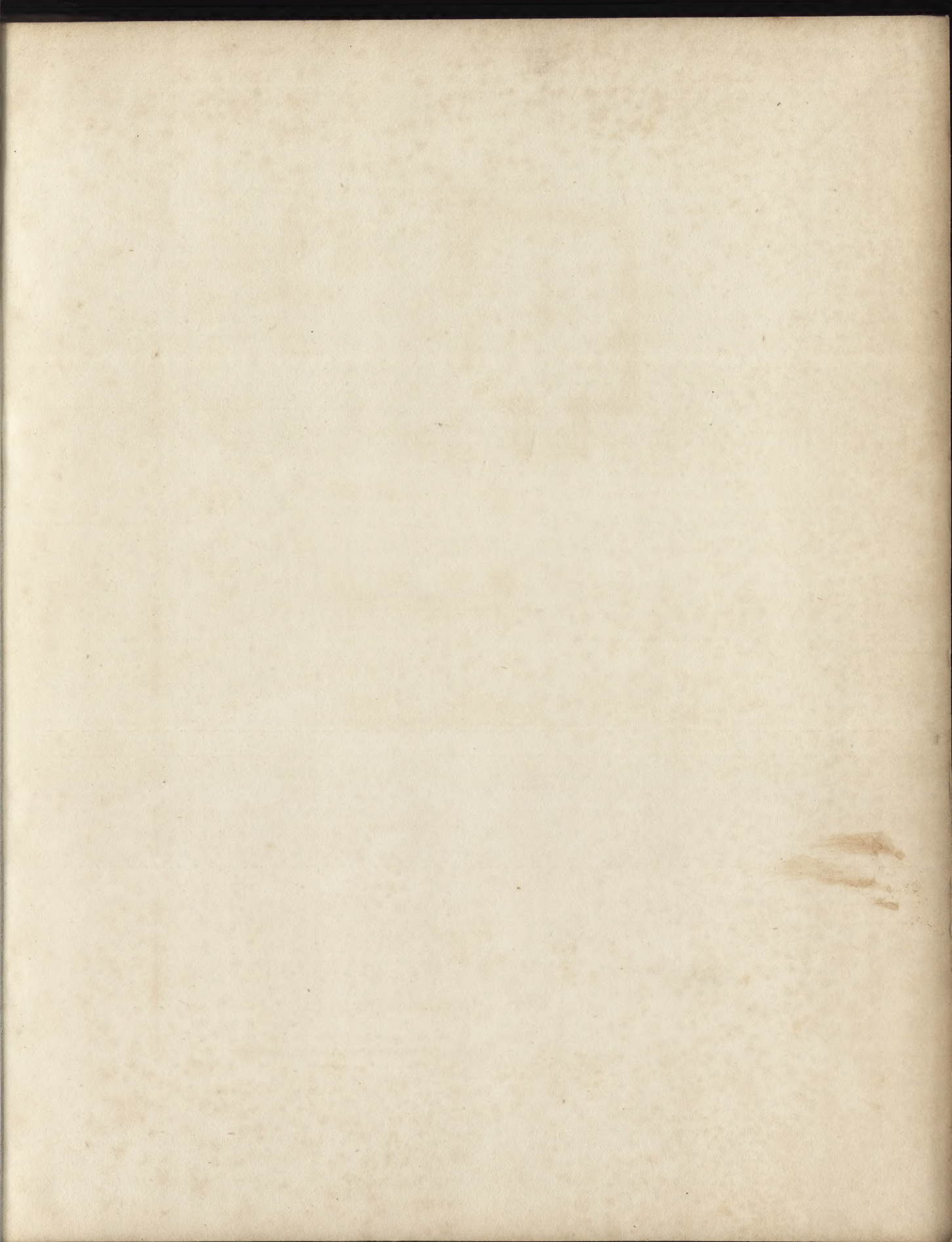












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LIBRARY

